The Craft of Exposition

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PREFACE

The growing recognition of the college composition courses as laboratories in which students develop certain skills, has brought about a demand for a handbook which not merely *tells* the student how to do a specified task but also *shows* him how to do it. To fulfill that demand this text endeavors, first, to meet the student on his own scarcely mature level, and, second, to lead him by carefully graded steps to higher levels. It is designed to give directions of greatest use to the student in his college career, and, after he has mastered the essentials of exposition, to open up for him the larger fields of critical and creative writing.

The teacher of composition will find that this text may well be used in connection with both a handbook and a collection of readings, for the authors have carefully refrained from offering rules on grammar and usage, and have given only a few examples of each type of exposition. It must be borne in mind, moreover, that the student themes offered as examples are printed without editorial improvement. While many teachers will find it worth while to use these themes as the basis of class discussions, they will be wise to offer also professional models of the best writers.

Although the material in this text is arranged according to a logical plan, it is possible for the instructor to begin with whatever assignment he prefers, to omit certain assignments, or to concentrate on others according to the needs of his students. Beginning students, for example,

should be asked to concentrate on the earlier, and more concrete, assignments; advanced students might be permitted to omit these altogether, and to work in the more abstract fields outlined later. Some of the more difficult assignments need to be repeated until they have been thoroughly mastered.

The authors acknowledge with gratitude the invaluable aid given in the preparation of this text by their colleagues in the Department of English in the Ohio State University. It is not too much to say that without their sympathetic interest and coöperation the task would never have been undertaken.

J. Harold Wilson
Robert S. Newdick

Columbus, Ohio
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TO THE MEMBERS OF THE ENTERING CLASS

Your college has decreed that you must learn a form of writing which differs somewhat from the forms you probably used in your preparatory schools. There, no doubt, you wrote stories and sketches, dealing with events, people, and scenes. But in college a more difficult, because more precise, form of writing is demanded of you, namely, exposition. Exposition is explanation on the basis of accurate and carefully organized facts.

You will find that your instructors have the annoying habit of asking you to explain, explain, and explain again. In chemistry you may be called upon to explain the methods of making sulfuric acid; in botany, to explain the workings of chlorophyll cells. Your instructor in history may ask you for the explanation of Napoleon's policies as emperor of France, while your instructor in economics may tear his hair over your attempts to explain what you understand by "the balance of trade." And your instructors in literature will catch you off guard daily with questions about the meaning of a poem, the basic philosophy of an essay, or the reasons for believing Shakespeare to be the greatest of dramatists. In short, a college instructor may well be defined as a person who knows only five words: what, how, why, which, and — wrong!

It behooves you, therefore, to learn to explain, and it is the function of this text and this course to teach you — help you to learn — as much of the craft of exposition as

time will permit. The chapters of this text cover most of the forms of exposition which you will have occasion to use. You will find yourselves explaining what things are, defining them according to their forms, their parts, or their uses. You will be asked to tell how to make things, or how to go through certain processes or procedures. Thence you will go to the explanation of what mechanisms are and how they work. When you have finished with the *whats* and *hows*, you will take up the *whys*, first explaining something about yourself, later digging into books for the recorded causes of events, and, lastly, analyzing an event, or a situation, past or present, for its unrecorded causes. Then, with your accumulated learning, you will attack the problem of judgments, the *which is better or best* of two or more things or of two or more ideas. Finally, you will try your hands (and heads) at some special forms of writing, and in these nearly all of your laboriously acquired writing knowledge will have opportunity to display itself.

And now, proceed. Remember that writing is a conscious process, a craft which anyone of reasonable intelligence can learn. It is more intricate and specialized than bricklaying or carpentry, but its procedure is much the same: first you picture the finished product, and then you make it.

THE AUTHORS

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Part I: Preliminary Observations

THE WHOLE COMPOSITION

Whenever an architect plans a building, whether a garage or a skyscraper, he pictures it in its finished external form before he plans its interior design. Similarly a writer, whether he is asked to compose a short theme or a book, pictures his completed work before he plans it in detail. Like the architect, the writer is concerned with both the usefulness of his structure and its appearance.

The architect must be certain that his two-car garage is just the right size to hold two cars. The shape of his building, too, will be determined by its use: he would not build a round garage for oblong automobiles. Nor, if he were in his right mind, would he build a garage that was a cross between a Moorish reception hall and a Gothic chapel. So, too, the writer would not try to compress into a short story material which would make a novel; he would not tell the story of a great battle in a short lyric poem, and he would hardly find a flowery, elaborate essay the proper medium through which to explain the prosaic process of boiling an egg. In other words, the design of the writer's product must be determined by the use to which it is to be put.

There are practical restrictions on the design of buildings. The size of the lot, the materials to be used, the engineering skill of the builder, all have their influence on the final product. Similarly, the writer is limited by the space allotted to him by his instructor, editor, or publisher; by his subject matter, which is his material, and by his skill, which is similar to the skill of the builder.

But the analogy of the building to the whole composition can be carried still further. As the architect makes working drawings, so the writer makes an outline. As a home, for example, is ordinarily furnished with an approach, — a walk, steps, a porch, and a front entrance, — so a theme, say, is desirably furnished with an introduction, which leads the reader into the body of the composition. In a certain sense, too, the roof of a building, which crowns the whole structure and draws into itself the structural lines of the building, is comparable to the conclusion of the composition, which may summarize it or furnish it with a neat ending. Further still, the interior of the house is made up of one or more rooms, as the body of the theme is made up of one or more paragraphs; the room is made up of walls, a ceiling, and a floor, as a paragraph is composed of related sentences; and just as the boards of a floor are fitted into place and held by nails, so the words of a sentence are fitted into place and held by punctuation marks.

The good writer sees his work first in its totality; then he proceeds to build it according to his outline, fitting words together to make sentences, assembling sentences into paragraphs, and arranging paragraphs into the whole composition, each element fitting into its proper place.

SOMETHING ABOUT THE PARAGRAPH

It would be a curious building whose walls were formed of sections of brick, stone, wood, and shingle, without plan or purpose, or whose rooms were left with one side open to the air, and the other three sides uncertain whether or not to join at the corners. It is an equally curious composition whose paragraphs are formless and incoherent, lacking both unity and completeness of thought.

But to drop the analogy, what is a paragraph? We compared it to the major unit of a building because it is the major unit of a composition. More definitely, a paragraph is a group of related sentences developing a single thought.

The first word of a paragraph, like the first word of a verse of poetry, is always placed on a new line. Further, that first word is always set in somewhat from the left margin, — an inch or so in handwriting, usually five spaces in typewriting. This indention is simply an arbitrary and mechanical device serving notice on the reader that a new thought is being introduced.

Usually, because most naturally, that new thought is stated briefly in the first sentence of the paragraph, and then elaborated or developed in detail in the sentences that follow. Sometimes, in order to emphasize it by position, the thought is summed up concisely in the last sentence of the paragraph. And at other times, in order to emphasize it by repetition, it is expressed succinctly in both the first and last sentences. Occasionally, too, the topic sentence is not definitely stated but simply implied.

These observations point clearly to two fundamental principles in composition, namely, first, that in good writing there is, and to avoid monotony ought to be, considerable variety in the structure of the paragraphs, and, second, that each of the paragraphs deals with one matter only.

The essential characteristic of the paragraph is the elaboration of the thought expressed in the topic sentence. Every sentence expresses a complete thought. So also does every paragraph. The prime difference between them is this, that whereas the thought of a sentence is complete grammatically, the thought of a paragraph is complete rhetorically; that is, the thought of a paragraph is quite fully developed and explained through a *number* of sentences and so is complete in a larger sense.

The extent to which a paragraph should be elaborated is determined by two considerations. One is the difficulty of the thought. Obviously the thought should be developed until it is clear to the reader. The other consideration is the relative importance of the paragraph to the whole composition of which it is a part. The elaboration should of course be in proportion to that importance. On these matters, no more definite rules can be laid down; the judgment of the writer must be his guide, and this in time and with practice will come to be generally trustworthy.

Paragraphs vary in length between the extremes of single sentences and groups of sentences running over several pages. They average probably from one hundred and twenty-five to one hundred and fifty words — from a third to a half of one page in handwriting, from a quarter to a third of a page in typewriting.

Noticeably long paragraphs are the result either of very complex or of very loose writing. They are avoided by

most good writers, because in the first place they are uninviting to the eye and in the second they are annoyingly difficult to read.

On the other hand are single sentences as paragraphs. Technically, of course, such "paragraphs" are impossible by definition, and too many of them in a composition throw over it an air of childishness and immaturity. (Their wide use in newspapers is one reason why "journalistic" is taken by craftsmen in writing as a term of reproach.) They may be justified, however, if their use is based on either or both of two special considerations: first, the small scale of the particular composition, e.g., in a short theme; or second, the aptness of the extreme emphasis they achieve mechanically, e.g., as in the paragraph that follows.

The two greatest virtues of the organic paragraph are unity and completeness; without these there can be no true paragraph.

THE MIGHTY SENTENCE

As the architect endeavors to express in the size and form of his building its essential use and meaning, so in each smaller unit, even to the hinges and handles of the doors, he seeks conformity to his general design. A single blank brick wall, unbroken by windows, would be appropriate to a warehouse but not to a home; while a wall cut up by windows here and windows there, a graceful chimney, and a sloping gable, would be appropriate to a home but not to a warehouse. To continue the analogy, the writer makes his paragraph fit his general design, employing, in place of the variants permitted to the architect, long and short sentences, or sentences which we may better classify for our purposes as simple, loose, periodic, and balanced. Each of these serves a special purpose in its effect in a paragraph and deserves particular study.

A SIMPLE sentence contains only one main clause with no subordinate clauses. It is usually short. Its purpose in exposition is to set off important ideas, to afford a transition between longer and more complex sentences, or, in groups of two or more, to give a rapid and staccato effect. Observe the following selection from Stevenson:

"Of making books there is no end," complained the Preacher; and did not perceive how highly he was praising letters as an occupation. There is no end, indeed, to making books or experiments, or to travel, or to gathering wealth. Problem gives rise to problem. We may study forever, and we are never as learned as we would. We have never made a statue worthy of our dreams. And when we have discovered a continent, or crossed a chain of mountains, it is only to find another ocean or another

plain upon the further side. In the infinite universe there is room for our swiftest diligence and to spare.

But rapid motion is not always desirable. In the structure of the architect's wall there must be many plain substantial courses of brick which do the bulk of the work. In writing, these are the LOOSE sentences: long, often compound sentences, in which the main statement comes first, followed by one or more additional clauses or phrases which add to the weight of meaning expressed at the beginning. A loose sentence may be brought to a halt at one or more places (with the meaning complete up to that point) before its end. The loose sentence is useful but it must not be used too frequently, or the result will be dullness and monotony. Here is an example of a plain, straightforward paragraph, loaded with meaning, and composed entirely of loose sentences. It is from Washington Irving:

> In some countries the large cities absorb the wealth and fashion of the nation; they are the only fixed abodes of elegant and intelligent society, and the country is inhabited almost entirely by boorish peasantry. In England, on the contrary, the metropolis is a mere gathering-place, or general rendezvous, of the polite classes, where they devote a small portion of the year to a hurry of gayety and dissipation, and, having indulged this kind of carnival, return again to the apparently more congenial habits of rural life. The various orders of society are therefore diffused over the whole surface of the kingdom, and the most retired neighborhoods afford specimens of the different ranks.

The walls are going up. Here is one so planned as to carry the observer's eye rapidly to an interesting element in the structure. Here is another made plain and solid, carrying the weight of heavy roof beams. And now we come to a third which, facing the street, impresses itself

on the observer, captures his attention, startles him, if need be, by its force. The builder may use an unusual window, a buttress, or an abrupt break in his normal design. The writer employs a periodic sentence.

The PERIODIC sentence consists of a complex sentence whose dependent clauses (and phrases) precede the main clause, so that the thought mounts rapidly to a climax, the most important element coming at the end. This structure is eloquent and vivid; it has somewhat the effect of a sharp blow. We may turn to I Corinthians for a simple illustration of this kind of sentence:

> Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries and all knowledge, and though I have all faith, so that I could remove mountains, and have no charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

The writer has still another method of producing a forceful effect — by the repetition of similar structural elements. This we call the BALANCED sentence, which is essentially a compound sentence whose two or more main clauses are alike in structure and either parallel or opposite in thought. Cæsar's famous "I came, I saw, I conquered" is really three sentences, alike in form, the second and third adding to the thought of the first. Bacon's "Reading maketh a full man, conference a ready man, and writing an exact man" is three sentences alike in form but contrasted in thought. Or we may offer this paragraph from Emerson:

> The theory of books is noble. The scholar of the first age received into him the world around; brooded thereon; gave it

the new arrangement of his own mind, and uttered it again. It came into him, life; it went out from him, truth. It came to him, short-lived actions; it went out from him, immortal thoughts. It came to him, business; it went from him, poetry. It was dead fact; now, it is quick thought. It can stand, and it can go. It now endures, it now flies, it now inspires. Precisely in proportion to the depth of mind from which it issued, so high does it soar, so long does it sing.

The sentence must be suited to the thought. To add variety to your work, use, if you will, a number of sentence structures, but study each sentence to see whether it is the best for the particular thought you are expressing. Do not build up prosaic and commonplace thoughts into periodic sentences; conversely, do not bury your most important and emphatic thoughts in long, loose sentences. You are the builder; it is for you to decide which are your most important thoughts, and what sentence structures you will use to display them to the best advantage.

THE CONCRETE WORD

If you were building a brick house you would choose for your work only good, firm, well-baked bricks, sharp in outline and uniformly deep in color. Certainly you would not mix in formless lumps of clay. A similar principle of selection holds true of a piece of writing. You should choose only sharp, clear, solid words, whose meaning is definite and unmistakable. Just as the use of lumps of unbaked clay would result in a weak house, so the use of vague, general words results in a weak composition.

Concrete words are those which are precise and accurate in their meanings. They carry their meaning through sound, feeling, or association. *Smooth*, for example, is a smooth word; say it aloud and see how it slips from your tongue. But harsh, grating *acrid* is not so easy to say. *Hollow* has the sound of a fist beating on an empty barrel. You say *hard*, and your tongue rises to the roof of your mouth to snap off the final *d*, but you pronounce *easy* and the word slides out pleasantly between your tongue and your teeth. *Yellow* brings to your mind a vague impression of a color, but *yellow as maple leaves in fall* calls up a definite picture. *Cherry-red*, *apple-red*, and *brick-red* probably evoke pictures for you, while *cerise*, *carmine*, *magenta*, and *henna* may mean nothing at all. Speak of the *buzz* of a bee and you are unconsciously imitating the noise of its vibrating wings. Speak of the *rattle* of an automobile, the *clang* of a bell, the *crash* of an accident, the *bang* of an explosion, the *squeak* of a rusty hinge, and you are using words that approximate the sound described. Speak

of *tongues* of flame, *box-like* houses, or *rolling* hills, and you have pictured shapes. Write of *apple-red* cheeks, *corn-colored* hair, and *sea-green* eyes, and you have pictured color — and what a combination! Or write of *smooth* pavements *ground* by the *crushing* wheels of heavy trucks, and you have appealed to your reader's sense of touch. For these are concrete words.

Vague words, or words used out of their exact sense, lack strength and clarity. Tell your reader that the weather was grand, and he has an impression of pomp and circumstance, the bannered trees standing like gorgeous sentinels and the wind trumpeting over the hills, — when you may have meant merely that the sun shone all day. Likewise, weather is never *fine* or *nice*. The point of a needle may be *fine*, or you may have a *nice* taste in coffee. But it is not *awful* or *terrible* to use such words incorrectly; it is merely bad judgment. In your moment of depression complain that life is a *tenebrous vacuum giving forth cavernous sounds*, and your listener will not be moved; but tell him that life is an *empty cave resounding with hollow groans*, and he may be properly impressed. And the language of the "lowbrow" — current slang — is no more meaningful to the general reader than that of the "highbrow."

Too often the complaint is made, "I know what to say, but I don't know how to say it." The first part of this statement is false: the complainant does not know what to say; he has only general impressions, not specific knowledge. He knows many words, but he does not know what they mean. We normally think in words; when we lack precise understanding of words, we lack precision in thought. Thought and expression go hand in hand, and vagueness of thought produces vagueness of phrase. The student who, in an attempt at criticism, says only

"This is a good book" or "It is simple and easy to understand," may think that he has formulated a complete criticism, but he has done nothing at all. He has not thought, because he has no tools, that is, words, to think with.

Again, obscurity often results from attempts to be impressive, eloquent, or witty. "Fine writing," "journalese," "jargon," are terms often applied to such attempts. The use of *stupendous spectacle* for *big show* indicates a foolish desire to dazzle the reader; the use of *garnered in a touchdown* for *made a touchdown* is a vice of the would-be-witty sports writer; *in the case of*, *along this line*, and *to no avail* are common expressions resorted to by the lazy-minded. Remote, half-understood, vague words, piled loosely together like so many half-baked bricks, produce nearly meaningless sentences. But sharply defined, exact words, used correctly in their proper places, form useful sentences which cannot be misunderstood.

Writing is a conscious process, as laborious as day labor, as precise as machine work. It is a craft which builds up words into sentences, sentences into paragraphs, and paragraphs into whole compositions. But the best of sentence or paragraph structure fails of effect if the word choice is not somewhere near perfection. Don't spend too much time on enlarging your vocabulary; don't go hunting widely for new bricks; use those you have in their proper places — each word in its exact meaning, its precise relationship to the words that go with it. The only purpose of expository writing is to state clearly, simply, and briefly, exactly what you mean.

POINTED PUNCTUATION

According to our analogy, the different marks of punctuation are comparable to bolts, screws, nails, and similar materials and devices, because they hold other and larger building elements in their proper places. They are indispensable, of course; and yet, from our point of view, few or no rules can be given for their use. You would promptly dismiss a bricklayer who, laying brick for the front wall of your house, used no mortar between the bricks, and just as promptly you would discharge a carpenter who essayed to put down your flooring without nails. On the other hand, you would hardly presume to tell the carpenter whether he should use one nail or two in any given place, or the mason whether two trowels of mortar or one: you would properly look to the soundness of the finished job and to the deftness of the workmanship.

In other words, handbook rules for punctuation, like other rules generally, are no more than short-cuts or rules-of-thumb for beginners. Of course, you must master them thoroughly at the outset; but ease and force in the use of punctuation will be yours only after rules have become (as such) simply half-forgotten steps in your progress in writing craftsmanship.

Punctuation is the means by which you achieve, for example, what is known technically as a balanced sentence. Thus Emerson's "It came into him, life; it went out from him, truth," a beautifully balanced sentence, is made so partly by the semicolon after "life." The sentence might have been written as two sentences, thus: "It came to

him, life. It went out from him, truth." But see what would have been lost!

Similar points you will observe for yourself in your reading, if for a while you become "punctuation-conscious," as a student of composition should. Look into the "why" of any punctuation that for a moment gives you pause; see for yourself that punctuation is an integral factor in the effectiveness of writing; is not something put in, arbitrarily, after the job is completed; but, rather, is a constantly valuable means of expression that is as important as your very words themselves. Once you have come really to understand and appreciate this fundamental truth, and to be guided by it, your punctuation will take on a quality of significance and vitality that will delight you — and your reader, too.

INTRODUCTIONS

On at least one fundamental point in rhetoric all critics, teachers, and writers are agreed. That point is this: Every good prose composition consists of three parts: a beginning, a middle, and an end. Seems so obvious as to be almost absurd to say, doesn't it? On the contrary, however, it is really profound, and not until you firmly grasp it in theory and regularly apply it in practice are you surely on the way to clear, effective, and commendable writing. Think of it again, expressed in slightly different words: Every good prose composition consists of three parts: first, the introduction; second, the body or main text; and third, the conclusion.

This book is devoted to laboratory problems in the chief divisions of exposition. The endeavor of the authors, in each of the several exercises, is to work through a problem under your eyes, indicating the guiding principles of procedure as they are made use of in actual practice. In almost all cases notice is taken of introductions and conclusions, but that notice is for the most part incidental; the main emphasis is of course upon the development of the text proper. These present remarks, on the contrary, are concerned entirely with introductions and conclusions.

An introduction, according to one excellent authority, is simply "a preliminary statement made by an author or speaker in explanation of the subject or design of his writing or discourse." From this definition two obvious principles may be deduced: first, an introduction is preliminary to the main text and not essentially a part of it;

and second, it explains or leads up to the main text but does not go into it. It follows that a number of introductions might be written for the same text.

These generalizations become more meaningful and helpful if pondered in the light of specific examples. Here, for illustration, are a number of introductions written by trained freshmen. Some of the introductions, you will observe, read like the beginnings of short essays; others read like the beginnings of speeches. These introductions are reproduced here exactly as they were written in class; many of them, therefore, contain slips or errors of one sort or another; but all of them are of some degree of merit for what they are — introductions to an impromptu class theme on How to Review for an Examination.

1. Without a doubt one of the most dreaded of all the tasks befronting the average student is the taking of examinations. But from experience I have found out that preparing for an examination is a greater task than taking the examination itself. Unless one is exceedingly brilliant it is necessary that he review the material that the examination is to cover. There are two ways to prepare for an examination: first, the hit-and-skip method; and secondly, the systematic method. The hit-and-skip is, as the name implies, a poor method and should never be used. I will discuss a systematic method which is, without a doubt, the better of the two.

— W. A. SCHROER

2. Why review for an examination? You say that the instructor should know your ability before you come to take an examination and that examinations are often unfair and not a just test of your ability. Whether you consider exams good or bad you will be called on for them in the university. Since many of you plan to enter the university and will find there that some instructors count from one-third to one-half of your grade on your final examination mark, it behooves you to know some-

thing about reviewing. You may not think that a second quarter freshman should presume to instruct you but when he tells you that he lowered two grades by poor finals, for which he thought he was adequately prepared, you will see that he speaks as one who has investigated a bit.

— G. H. Bonnell

3. One of the most serious problems of a freshman in college is how to study for an examination. Examinations are not given in Zanesville High School and this will make it doubly hard for a student who enters college after graduating from this school. There are various ways of reviewing, but in my estimation there is only one good way. I will try to explain that way to you, and I hope that all of you will profit by my past experience.

— F. C. LeFevre

4. Many methods of study present themselves to a student desiring to approach an examination with a quiet heart and a full mind. Perhaps none of us will ever know the exact number since all of us have our own ideas. On the spur of the moment my mind retains the impression of one method, sometimes suggested.

— W. G. Tinkler

5. Since examinations are frequent, and so much depends upon them, it is of vital importance for every student to be able to make a thorough preparation for them. This is even truer in college than in high school because in college so much more work is covered in a shorter time. Therefore, the best time to learn how to make a thorough preparation for an examination is now.

— Georgina Hickerson

6. The first final examinations are a bugbear for any freshman. He must go into his preparation without guidance, and he often obtains fearful results. However, by the end of the second quarter, he has replaced "cramming" by a systematic review.

— Clare Adams

7. Have you ever seen an irritated and confused person around the campus at examination time? It is none other than a first quarter freshman, anticipating his first college examination. He is extremely nervous and usually asks, "How should I review for an examination?"

— V. A. Hyde

8. Every student has his own particular method of reviewing for an examination, and that way which is useful to some, may be of little value to others. Although the following suggested way of studying for an exam may seem somewhat long and tedious, it is a good one — especially if the student has a poor memory.

— Marybelle Shoemaker

CONCLUSIONS

Like the introduction, the conclusion of a composition is at once integral with, and separable from, the main text. As the introduction is the approach to the body of the paper, so the conclusion is the leave-taking; and as there may be a number of different approaches, so there may be a number of different leave-takings. The conclusion, like the introduction, may be either formal or informal in manner, and either light or serious in tone. Often — and here it differs markedly from an introduction — it simply sums up the several points that have been made. More rarely, it rounds off the discussion with a somewhat philosophical generalization, the outgrowth of the facts or ideas presented in the body of the essay. Occasionally, too, it is utilized by the writer for such personal observations as he may have studiously avoided in his large general analysis.

And now again we may sharpen the point of generalizations by illustrative material. Following are some faithfully copied conclusions from the same group of class-written themes on How to Review for an Examination. Observe that, in one way or another, and with varying degrees of adroitness, they do complete, round off, and satisfactorily conclude the discussions.

1. So, in reviewing for your examination, remember three things: to thoroughly study your notes, to study chapter and paragraph headings of the textbook, and to study by yourself. By reviewing in this manner, you should gain a thorough knowlege of the subject, and, consequently, get a worth-while grade on the exam.

— J. L. Rugh

2. The paper one writes on a final examination is a mirror or reflection of the knowledge gained during the course by the student. Do not be afraid of them; they are helpful and are designed for your benefit, not your doom.

— Edythe J. Needham

3. When you students graduate and go to college, I hope that you will try to follow my plan for reviewing, or devise a better one. In college it's what you know, and you must be able to express yourself in writing; therefore, a full understanding of the subject of review is required.

— F. C. LeFevre

4. I have presented to you the schedule which I follow in studying for an examination. Try it if you wish. I hope it will be of value to you. Good luck in your next examination!

— Edna Blackburn

5. Perhaps you have a better way. To me this way seems best. Whatever your method of preparation may be, its object must be a thorough mastery of the subject and the ensuing confidence and clearness of mind.

— G. H. Bonnell

6. Examinations are for the purpose of discovering what the student knows, not a means of keeping him up all night. If he takes good notes and studies them well, even the lowliest freshman should be able to eat and sleep normally without fear of making a dismal failure. Let the student follow my words of wisdom and his Mama and Papa will beam upon their Phi Beta Kappa.

— Clare Adams

7. If you follow the suggestions I have outlined, and have conscientiously prepared your daily work, you should have little trouble in securing a good grade on the examination.

— W. L. Hildebrand

8. This method may not help any particular student in his study but I hope and pray (fervently) that it may come to the knowledge of many. I, in my feeble way, have tried to make use of it; I succeeded — miserably. Now I am passing it on, hoping that the next person will have brains enough to study the outline after he makes it. I forgot to!

— W. G. TINKLER

TRANSITIONS

Turning away from introductions and conclusions, let us now direct our attention to transitions. A *transition*, as those of you who know Latin are already aware, is literally a "going across." The word as a term in rhetoric holds closely to this essential meaning.

This time let us reverse the usual order of our procedure and study examples first and theory afterwards, the examples being three complete and accurately transcribed themes from an already familiar group.

HOW TO REVIEW FOR AN EXAMINATION

Along about the end of each quarter a student begins to wonder just how he can make the most of his time in reviewing for the final examinations. Unless you are a genius, you will find that reviewing in one form or another is an absolute necessity; for examinations are practically the only way an instructor has to grade you. After all, grades are not everything; but a good many industrial companies make it a point to get students who stood in the upper third of their class. I firmly believe that the way in which you review is a matter of personal opinion, but I have a method that so far has managed to pull me through several examinations.

I find that there are just two ways of reviewing. The first of these is to review directly from the textbook. In most subjects it is impossible to reread the whole text in a few hours — especially in history and economics where the books have five hundred pages of fine print and usually a thousand more pages of outside reading. Consequently, it is best to scan through the text, noting carefully paragraph and chapter headings. When you arrive at a heading that means nothing to you,

read that paragraph or even the whole chapter. This is obviously a rather tedious process, and one is quite likely to place too much emphasis on unimportant parts of the text.

The second method of review is to go over all the notes you have taken in the course — both in the classroom and outside. By reviewing from notes, you get both the text's and the instructor's points of view; and if you have any note-taking ability, your notes will deal essentially with the more important points.

There is, however, one distinct disadvantage in reviewing from notes in that you hit the main points, but the proper amount of detail is lacking. For this reason I find that a combination of both the text and the notes is the most effective way of reviewing. The notes furnish the high points of the course; and when your knowledge of the detail under one of these points is rather weak, refer to the text and establish the essential facts in your mind.

To me this method is the simplest and most efficient method of review. Even if you do not adopt it, I sincerely hope that what I have said will be of some assistance to you. As a parting word let me urge you to take complete notes from the beginning of your course to the end. This note-taking is especially necessary when in class, for most instructors lecture from an outline and make up their examination questions from it. Consequently, if you have the facts of this outline well established, you need not fear any examination which your teacher can give.

Observe in this theme, at the end of the first paragraph and beginning of the second, how easily the writer passes from the introduction to the main text.

Observe, too, that the first sentence of the second paragraph prepares the way both for the second sentence, which announces the first main point developed in the next three sentences, and also for the first sentence which states the second main point, enlarged upon in the following sentence.

Observe also that the word "however" in the first sentence of the fourth paragraph, and indeed the whole sentence, paves the way for the assertion of the third main point (the most important point) in the next sentence, and for the expansion of it in the sentence after that.

Observe finally how naturally the conclusion follows after the body of the theme, and especially how adroitly the writer has worked in a "parting word" (really another point) on the necessity of complete notes.

HOW TO REVIEW FOR AN EXAMINATION

There comes a day of reckoning at the end of every course, when we are compelled to display our knowledge, or the lack of it, in a final examination. To prepare for this momentous test is, then, no small matter. The most effective preparation is a systematic review of the course, assuming, of course, that the student has studied consistently throughout the term. I have found that the following method of review has helped me the most in preparing for an examination.

First, I glance rapidly over the material given in the text. In this way, I secure a general impression of the whole course; and, if there is any definite trend of events, I have a very concrete foundation for the details which are to follow.

Then, I open my notebook and study the notes I have taken. It is very important that I study them carefully, for often the instructor has placed special emphasis upon certain facts. The notes afford me, also, a general outline of the main facts. My notes, hence, are an indispensable part of every review. Before I proceed with the next part of the review, however, I discard them, for they will no longer be of any assistance.

Now I start at the beginning of the textbook and read, as rapidly as possible, clear through it. Each main fact that I see is recorded in an outline; and with it I write all correlative details and observations which I am able to find in the text. I study this outline thoroughly, for it clarifies the facts and places them in proper sequence in my head.

After I have completed this review, I am ready for the examination. The merit of my method of review seems to lie in its provision of a general impression, the main points and their specific details, and finally, the organization of knowledge is the prerequisite of success in all examinations.

In the first theme the writer chose to place his three chief points in one paragraph. The writer of this second theme has taken a different course: his three chief points he has put into three separate paragraphs (the second, third, and fourth). Either course is commendable if the writer brings it off successfully; but the latter course is more obvious, and therefore is, on the whole, a bit safer.

Note here too that the passage from the introduction to the main text is carefully planned and easily accomplished.

Note also that the three paragraphs stating and developing the three chief points are begun with words that very definitely indicate the fact that forward steps are being taken in the progressive evolution of the thought: "*First*, I glance . . .": "*Then*, I open . . ."; "*Now* I start . . ."

Note further how neatly the conclusion is tied up with the main text by the phrase "this review."

HOW TO REVIEW FOR A FINAL EXAMINATION

Mr. Jones has asked me to speak to you today on the subject, "How to Review for a Final Examination." Many of you will be going to college next fall, and when the end of the quarter or semester arrives, you will be faced with the inevitable final examinations. Of course, I have been attending Ohio State University only two quarters, but I feel that I have obtained some experience which may be helpful to you.

During my first quarter, I learned that it is advisable to begin to prepare for the final examinations on the first day of

school. The best way to do this is to make outline notes on outside readings, and especially on lectures, on important and stressed points only, thus cutting down the amount of notes you will have to review at the end of the quarter. I say stressed points, because sometimes the instructor will stress a certain point, not because it is important, but because it is his hobby. For instance, in my geography class last quarter, every time we discussed an area where peanuts could be grown, the instructor mentioned the fact that peanuts were grown there. In our final examination, one of the questions was: "Name five areas where peanuts are grown." Was that important?

If you have taken notes as I have outlined, at the end of the quarter, instead of "cramming," as most of us did in high school, all you have to do is review your notes a day or two before the examination, and check up on points on which you are not clear. If possible, coöperate with another person who is taking the same subject and review his notes; he may have taken some you overlooked. I think that it is always a good idea to concentrate on the material covered since the last midterm, because I have found that at least fifty per cent of the questions in a final examination are taken from the last month's material.

The method I have outlined above may not give you perfect grades in all your subjects, but if you follow this method, you will be able to give the professor an idea of the knowledge you have acquired while under his instruction. Remember that one of the prime requisites for a good grade in a final examination is a clear, alert mind, so do your best to get eight hours sleep before you take the examination.

At the conclusion of the introductory paragraph of this theme, the writer states that in the matter of examinations he has had "some experience." See how effectively, yet unobtrusively the opening of the second paragraph is linked with this "experience": "During my first quarter, I learned that . . ."

What he learned was that it is wise, regarding both

lectures and outside readings, to take notes. He enlarges upon this by describing fully the kind of notes he has found most valuable; but he makes his transition to the next paragraph turn on the key idea of just notes: "If you have taken notes . . ."

His conclusion glances first backward, to the "method . . . outlined above," and then forward, to the parting caution "Remember . . ."

And now in conclusion a word or two of general counsel about transitions: Keep in mind, as an ideal, unobtrusive and skillfully smooth transitions, such as those approximated in the third theme, and try steadily to achieve them in practice. But make sure, in all the expository writing that you undertake henceforth, to mark your transitions clearly. If the best you can think of is simply "to begin with," "next," "then," and "finally," or even if that best is merely "first," "second," "third," and so on, use it, by all means, in order to be as unmistakably clear as you can be. For clarity is exposition's prime virtue.

OUTLINES

Themes good structurally are not like Topsy: they don't "just grow." On the contrary, their form is a virtue achieved quite consciously and deliberately. And, happily, good form and structure in expository writing can be achieved by any purposeful student.

First, usually, you separate the subject proper from matter related to it but not fundamental — matter that frequently serves well, later, for the introduction and conclusion of your paper. Then you mull the subject over in your mind until you perceive its chief elements or divisions. Then you mull over these divisions until they, too, fall into smaller elements. When you come to the end of this process of division and subdivision, you simply write out the results of your thinking in outline form, taking care to arrange your points in the order of increasing importance.

Another method of achieving an outline is first to take an "inventory" of all that comes into your mind on your subject, jotting the points down on a large sheet of paper; next to study the items of the inventory until you perceive what seems to you to be the best order of treating them; and then to write this out in outline form.

Outlines may be classified as either topical outlines or sentence outlines. An example of a topical outline is to be seen on pp. 52–53 of this book. Most of the outlines in this book, however, are sentence outlines — such, for instance, as those on pp. 31 and 32. Beginning writers are wise to avoid topic outlines and to use only sentence outlines, because flaws in thinking show up more quickly in

sentence outlines, and also because the task of writing a theme or paper is much more easily performed on the basis of a sentence outline, for all of the key sentences, so far as substance is concerned, are there in order before them in a sentence outline.

Following are two outlines prepared extemporaneously in class, on the now familiar subject of How to Review for an Examination. Observe that both of them are sentence outlines, and also that both are in proper outline form, with main headings and subheadings conventionally indicated and indented.

Outline 1

I. Introduction:
   A. Many of you will be going to college.
      1. Everyone must take examinations.
   B. My experience, though limited, may be helpful.
II. Method of preparation for a final examination:
   A. Begin to prepare for your final examination on the first day of school.
      1. Take notes on important and stressed points only.
      2. Take notes on all outside readings, but rely mostly on lecture notes.
   B. Study your notes a day or two before examination.
      1. If possible, coöperate with another person taking the same subject.
      2. Investigate every hazy point.
      3. Concentrate on material covered since the last mid-term.
III. Conclusion:
   A. This method may not give perfect grades but it will help.
   B. A clear, alert mind is a requisite for a good grade.

Outline 2

I. Introduction:
   A. Reviewing for an examination is an absolute necessity.
   B. The way in which the review is carried on is a matter of personal opinion.

II. Body:
   A. I find that there are two ways of reviewing which are:
      1. By means of the text or texts, and
      2. By means of notes.
   B. The best method, however, is a combination of both notes and text.

III. Conclusion:
   A. I hope that this talk will be of some assistance to you in the future.
   B. As a parting word, let me urge you to begin to take complete notes as soon as your classes start.

Part II: Formal Procedures in Exposition

CHAPTER ONE

THINGS, METHODS, AND MECHANISMS

Facts necessarily precede ideas. An inquiring mind, seeking to estimate the values of life, to build up a system of living, to relate itself to the world, must deal first of all with the simplest forms of fact: what things are, how they come into existence, and how they work or are used. Consequently the following theme problems are important not merely as tools for use in college courses but also as aids in the development of one's precision in dealing with commonplace matters. Such precision is the mark of the educated man.

You may not care in the least to know the answer to such questions as What is protoplasm? or What is a heroic poem? You may not be interested in such a process as electric welding. Or you may feel that such mechanisms as cream separators or radio tubes should be kept in their proper places, their workings unexplained. But if you seek a true education you must be concerned with such matters: they are the stuff of modern life. In a vague way you are already fairly well qualified to deal with your environment. You probably have a hazy understanding of most of the things, processes, and mechanisms upon which modern life depends. But the educated man knows accurately, thinks accurately, and writes and speaks accurately. And his curiosity is never satisfied.

1. WHAT IT IS

Of all the special kinds of exposition, that which is most often demanded of a college student is definition. "What is so-and-so?" query your instructors, time and time again. Or, using different words but asking for substantially the same matter, they may say, "Discuss the subject of this-and-that." In whatever form the question may be put to you, you will be wise always to begin your answer with a definition, for satisfactory definitions are, or ought to be, the prime basis of every discussion, the starting point of any disquisition.

Definitions are in general of two kinds: first, those which define formally, closely, and accurately; and, second, those which define informally, not so closely, and less accurately — or accurately in another and different sense. We shall here consider only the formal definition, first in its essential nature, then afterwards in its acceptable literary form.

One familiar dictionary definition of *definition* is this: "A description or explanation of a word or thing by its attributes, properties, or relations, that distinguishes it from all other things." This definition may appear to be so broad as to be practically meaningless, but it will become clearer as you ponder it in the light of what follows.

A definition proceeds by placing the thing to be defined, the *species*, within the next larger class of similar things, the *genus*, and then by pointing out its specific differences from all the things in that next larger class, that is, its distinguishing characteristics, its *differentiæ*.

Thus the species of flower known as *tulip* is defined as "any of a genus (Tulipa) of liliaceous plants having a large showy flower." This is typical of the extreme in formal definition: the definition is as close as possible, that is, the genus is the smallest that will contain the species; and it is also as accurate as possible, that is, the differentia belongs solely to the species named. Such strictly formal definitions, which are the basis of science, are in one sense very difficult to make, because they require minute and faithful observation.

But even less formal definitions of this general type require a deal of observation, and also a deal of effort to bring that observation to a focus. Consider this: A *shoe* (species) is *the ordinary outer covering* (genus) of *the human foot* (differentia). Observe what happens if you modify the species: A *brake-shoe* (species) is *a shoe* (genus) *that retards motion by friction* (differentia). Now, on your own, try to define *hat*, then *opera hat*.

Only in scientific writing is the strictly formal or semi-formal definition satisfactory in itself. In any other kind of writing it is unsatisfactory, bald, and lifeless. So, for all literary purposes (and this includes quizzes and examinations), the formal definition needs to be developed at some length: to be introduced, to be explained and expanded (perhaps in part by illustrations), and finally to be brought to a conclusion.

To illustrate. Suppose we choose to write a definition of *book*. The dictionary informs us that a book is "a number of sheets of paper bound or stitched together." This opens the way to considering all that may be comprised in the definition, and we think not only of books as we generally know them but also of books of checks, of blank books, even of books of matches. We look further into the dictionary definition: "especially a printed or

bound volume." Still the door is not closed against account books or notebooks, but books as we are familiar with them are more definitely indicated. Yet even these are not as simple as one might at first suppose — as we shall find either by examining one, or by talking with a printer of books, or even by reading the proper article in, say, a good encyclopædia. The parts of a book are several, and each has its use and name; and all of this information, while not strictly called for in a problem in definition, will fall in with it very fittingly. Further reflection on the subject will call up associated ideas, and some of these we may profitably make use of in our definition — perhaps, in this case, thoughts on the beauty and value of artistic bindings. All that now remains is to determine a means (an idea) by which to introduce our subject to the reader, and another means (another idea) by which to take our leave.

When all our material has been collected we may arrange it according to a definite order and work out an outline for our composition. Its form will be something like this:

I. Introduction:
  A. The dictionary gives too brief a definition.
  B. There may be many kinds of books, but we are concerned with only one.
II. Analysis:
  A. The smallest part of a book is a page.
    1. A page is one side of a leaf.
  B. A leaf is a part of a folded sheet.
    1. The sheet, after it is folded, is called a signature.
  C. A number of signatures sewn together form the body of the book.
    1. According to the number of times a sheet is folded to make a signature, the volume is called folio, quarto, octavo, etc.

D. The body is contained within the case, or cover;
   1. It is held to the case by a hinge;
   2. The hinge is covered by end papers.
E. The binding is the cover of the case.
   1. It may be of paper, cloth, leather, etc.

III. Conclusion:
   A. Good bookmaking is a complete handcraft.

The theme will be as follows:

BOOKS

From the dictionary we learn that a book is "a number of sheets of paper bound or stitched together; especially a printed or bound volume." From the first part of this definition it follows that there may be many kinds of books: reference books, textbooks, novels, books of poetry, and, more loosely, notebooks, blank books, account books, check books, and even "books" of matches. All of these answer the literal definition, but differ among themselves in their substance and uses. We are concerned only with those volumes which are both printed and bound.

The smallest part of a book is a page, which is one side of a leaf. The leaf, in turn, is part of a folded sheet upon which the pages have been printed. A number of such folded sheets, called signatures, are sewn together to form the body of the book. According to the number of times the sheet has been folded to make a signature, the volume is called a folio, quarto, octavo, duodecimo, or sextodecimo. The body of the book is held within the case, or cover, by cloth hinges, which are covered with end papers at the front and back. The binding, which beautifies and protects the case, is usually of paper, cloth, leather, or fabrikoid, and may be made the vehicle for either simple or elaborate designs.

Not all modern books are cheap products of soulless machines. Bookmaking in the best sense is a high form of craftsmanship, and beautifully handmade books are to be cherished as works of art.

Student Themes

A GUN

Anyone who has been an occasional visitor to the movies during the past few years knows what a gun is. Any movie goer knows that it is the compact, sinister weapon so well handled by the gangster. But few people have any knowledge of the gun beyond the fact that it has a barrel and a trigger.

By general definition a gun is a piece of ordnance for throwing projectiles by the force of some explosive. Thus there may be a wide variety of designs for these pieces of ordnance. There are revolvers, automatic pistols, rifles, shotguns, carbines, machine guns, rapid-fire guns, howitzers, and mortars. All these various types conform to the broad definition, but in the military sense, some are placed in more specific classifications. To the artilleryman a howitzer is a cannon having a comparatively short bore, while a gun is a piece of ordnance of greater length of bore and ability to hurl the projectile a longer range at a greater velocity.

The true gun, according to the original sense of the word, is a cannon of long bore, designed for firing a projectile of high velocity and great penetrating power. In this strict interpretation the modern gun consists of a rifled tube, or bore, the gun chamber, where the explosive is set off, the breech, the breech mechanism, and the carriage. Various devices are employed to direct the fire of the gun and other mechanism is used to absorb the recoil, or shock of the explosion. But a cannon of this type is not the ordinary conception of a gun.

In the popular sense a gun is a portable firearm, such as a revolver, a rifle, or a shotgun. While ordnance in general has been the agency in distributing much misery, the lighter firearms have afforded recreation to large numbers of people. Pistol and rifle clubs have been formed in all sections of the country. Hunters armed with shotguns pursue small game wherever it may be found. Men travel long distances that they may hunt large game such as deer and moose.

Gunmaking may seem to be a prosaic matter of pouring

steel into molds, but the turning out of fine shotguns is an art. One has only to see some of the finely wrought barrels and wonderfully carved gunstocks to be convinced that a fine gun is something to be cherished as an example of excellent workmanship and artistic design.

— GEORGE BONNELL

WHAT IS A MOLECULE?

Actually intangible yet so intimately concerned with our very existence as to be the essence of our being — that may be said about the molecule.

If one were to continue the division of a grain of salt into constantly smaller and smaller particles, going far beyond the range of the microscope, one should eventually reach a point beyond which he could not go without, through chemical means, breaking up these tiny particles into atoms of their constituent elements. These smallest particles, which will still retain the properties of salt and beyond which division cannot go without chemical decomposition, are molecules.

No one in his wildest dreams would ever have conceived that chemists could determine the actual shape of particles so small that the largest probably possesses a diameter far less than the one, two hundred fifty millionth part of an inch. These particles are far smaller than the very light waves by which we see, so small that we can never hope to catch a glimpse of them in the very best of modern microscopes. And yet their shape has actually been determined. The little planetary electrons, of which atoms are composed, mutually repel each other, and consequently take up places, in making up the atom, equidistant from each other, and so give the atom a definite shape, for it must not be supposed that these electrons are motionless. Quite the contrary. We know that they are whirling with enormous speeds, almost with the velocity of light itself, round little orbits about fixed points on the atom, caused by the extremely complex forces of attraction and repulsion present.

In regard to the size of molecules, perhaps it would be best to understand that before we can see an object it must reflect

to us the light by which we see it. Objects which reflect no light are invisible. Now a grain of sand will not reflect an ocean wave because the grain of sand is too small in respect to the wave. The wave simply embraces the sand and passes on. In the same way particles much smaller than the waves of light will not reflect them at all and so cannot be seen in the strongest microscrope. We can never hope therefore to see directly a particle so small as a molecule, since these are many thousands of times smaller in diameter than the length of a wave of light.

Yet, in summary, the most striking fact is not their shape nor their size, but the fact that it has been possible to actually study these particles which, though invisible and apparently evading, have been the object of successful research through man's untiring endeavors.

— Harrison Rubin

SUGGESTED SUBJECTS

Concrete	A Tree
Scar Tissue	An Atom
A Chlorophyll Cell	A Poem
A Terminal Moraine	A Novel
A Silo	A Comedy
A Septic Tank	A Tragedy
Carbon	An Essay
A County	A Sonnet
Rayon	A Triolet
Grass	A Popular Ballad

2. HOW TO DO IT

You spend your life in being told, or in telling others, how to do things or how things are done. At some time in your life someone has told you how to perform most of the acts which have become habitual with you. Most of your textbooks are simply extended explanations of how to do something or how things came about. And in your college courses you may be asked to explain, for the benefit of sceptical instructors, how plants are fertilized, how to make sulfuric acid, how a president is elected, or how Napoleon became emperor. Your problem is now extended, embracing not only *what it is*, but also *how to do it* (or *how it is*, or *was*, *done*).

Choose a subject worth while. There is no point in explaining something with which your contemporaries are already familiar. But certainly your own knowledge and experience include some method, process, or procedure which few people are acquainted with — even if it is something as simple as how to grind valves, how to take notes, or how to draw a book from the library. Obviously your choice will be limited also by space. How to Build an Automobile is too large a subject for a theme, but How to Build a Campfire is not, and you will be surprised to discover how few people, in this mechanical age, are acquainted with the latter process.

Let's try to describe it. First of all, what is a campfire? This we can define as a small fire so controlled and confined as to be useful for open-air cookery. This definition, plus the reason for our consideration of the subject, may well be the introduction to our theme.

Now we must list the various steps in the process, in the order in which a camper would naturally take them. He would choose a good place for his fire, gather his wood together, stack it between large logs or stones, set fire to it, and tend it carefully until it became a good cooking fire. Each of these major steps needs elaboration. As we prepare the outline let us include the necessary developments of each step as they will appear in the finished theme.

I. Introduction:
   A. The subject was chosen because few people know how to build a good campfire.
   B. A campfire is a small fire confined between logs or stones and useful for outdoor cookery.

II. The process:
   A. Choose a good location:
      1. Where the ground is free from brush, and
      2. Where there is no danger of setting fire to dead leaves or grass.
   B. Collect dry wood, twigs, branches, and logs.
   C. Stack the wood in a pyramid form between logs or stones, the smaller twigs at the bottom, larger pieces on top.
   D. Set fire to the pile, adding more wood as the flames grow.
   E. Tend the fire carefully, adding fuel judiciously until the space between the logs is filled with glowing coals.

Now we need a conclusion. Since the whole purpose of the theme is to explain how to build a fire to cook on, what neater way could there be to end the theme than with a reference to cooking? Therefore we have:

III. Conclusion:
   A. This is an ideal fire for cookery.

HOW TO BUILD A CAMPFIRE

Few people know how to build a good campfire. They build bonfires instead, and cook themselves rather than their food. A campfire worthy of the name is a small fire so confined between logs or stones that it is really useful for open-air cookery.

When it is time to think of preparing a meal, choose a good location for the fire — a spot clear of brush and free from dead grass and leaves. Collect dry wood of all sizes from twigs to logs, and stack it in the form of a pyramid between two logs or large stones, the twigs on the bottom and the larger branches on top. Set fire to the pile, on the side from which the wind, if any, is blowing, and as the flames grow add more fuel, tending the fire carefully until the space between the logs or stones is filled with glowing coals.

This is the ideal campfire. A frying pan or grill may be placed over the outside supports, and a coffee pot directly on the coals; thus there is no need of burning either yourself or your supper.

Student Themes

THE MANUFACTURE OF NITROGLYCERIN

Nitroglycerin is one of the most important of our commercial explosives. It has proved an invaluable aid in farming, lumbering, mining, and many other industries. In 1847, an Italian chemist, Solrero, discovered the substance which we call nitroglycerin today. However, it was not until 1867, when Alfred Nobel discovered a practical process of making nitroglycerin on a large scale, that it became commercially important.

The first step in Nobel's process is the conversion of glycerin into nitroglycerin. A mixture of concentrated nitric and sulfuric acids is pumped into a large leaden "converter." This converter is cooled at all times by a system of coils, through which a brine solution circulates. The glycerin is then sprayed slowly into the converter. The ensuing chemical change is called nitration, that is, three hydrogen atoms of the glycerin

($C_3H_5(OH)_3$) have been replaced by three nitrite radicals (NO_2) of the nitric acid (HNO_3), forming nitroglycerin ($C_3H_5O_3(NO_2)_3$).

Next the contents of the converter are emptied into a large separation tank, which contains water. After standing for several days, the nitroglycerin collects on the surface of the water and is drained off. It is washed immediately, first with water and then with a solution of sodium carbonate. After it has been washed, the substance is filtered. The filtrate is the oily, odorless, and colorless liquid which we know as nitroglycerin.

Because of the extreme danger of premature explosion during transportation, pure nitroglycerin is rarely used. When absorbed by an earthlike porous material, called Kieselguhr, it becomes dynamite. Mixed with guncotton it is known as blasting gelatin. When combined with various other substances, it forms smokeless powders and an endless variety of useful explosives. Curiously enough, we find that nitroglycerin is also used extensively as a medicine. It is used principally in headache remedies and as a heart stimulant, and is frequently employed in cases of asthma, epilepsy, and Bright's disease. Altogether, we see that it has a wide range of useful and commercial applications.

— Robert Ewing

COOKING EGGS WITHOUT UTENSILS

Primitive methods of cooking are in this age oftentimes more amusing than profitable. If you do not believe it, go out into the country some brisk morning and try cooking an egg on a rock.

Before you start be sure that you select some part of the country on which you know rocks are available. It is most disgusting to struggle to the top of a hill before breakfast and upon arriving find nothing larger than a pebble on which to prepare the egg.

The material necessary for this process is simple enough: one rock, eggs, bacon, bread and a knife. We will presume that the location will also provide the necessary material for the fire.

After the fire is started, choose a comparatively flat rock that is large enough to hold an ordinary slice of bread. The depth of the rock should be at least five inches because a shallow rock will break into small pieces when it becomes hot. As soon as the fire dies down a little, slide the rock into the coals.

While the rock is heating, lay the food in a safe place so that it will be convenient when you are ready to use it. Be very cautious about putting an egg on the ground. If you don't step on it someone else will. The back pocket is also a poor place to keep the egg. There is always one person in every crowd, who in his subtle way finds pleasure in obeying impulses. When you bend over to take the rock from the fire, it will be his joy to give a vigorous tap in the location of the egg. Hold the egg in your hand and avoid such a tragic experience.

It should not take more than twenty minutes for the rock to gain sufficient heat. As soon as you have pulled the rock from the coals, by means of a stick or any implement that is handy, lay several strips of bacon across it and allow them to cook. This, of course, furnishes the grease for the egg. Next place a piece of bread, the center having been removed, on the rock and break the egg into this opening. The frame of bread should keep the egg from running over the sides. If it does you are lucky. Perhaps several eggs will be ruined in your attempts to hit the hole in the bread, but do not despair. Your forefathers did it and so can you. When you have successfully placed the egg within the frame of bread, season it and cook it the way you like best.

Difficulty may be experienced in removing the egg from the rock if you become impatient; however if you slip a knife under the egg slowly, it will loosen any part that may be sticking and you will have no trouble. No doubt by the time you have fried one egg on a rock you will not only appreciate living in this generation but you will admire your forefathers more than ever.

— Enid Thirkettle

TRIMMING A HEDGE

A hedge may be pruned into a number of different forms, ranging from the elaborate statues sometimes pictured in the rotogravure section of the Sunday newspaper, to the simple rectangular form commonly seen on well-kept suburban lawns. Only the common box type of trimming will be described here; it is the simplest, and easier for the amateur than the curved or rounded trims.

The necessary tools are few in number: a pair of hedge shears, a ball of twine and two stakes at least a foot longer than the desired height of the finished hedge. Tie the twine to the stakes, and drive or push them into the ground beside the hedge so that the string is taut, and stretched at the height to which it is desired to prune the hedge. Then, using this line as a guide, clip the top of the hedge with smooth, even strokes of the shears, leaving a horizontal surface level with the line. When the entire hedge has been reduced to the desired height in this way, move the line to the proper distance from the center of the hedge, and parallel to it, so that it may serve as a guide in trimming the side to a uniformly perpendicular surface. Trim this side in the same way as you did the top, and then move the line to the opposite side of the hedge, carefully stretching it parallel to the side which you have already trimmed, so as to secure a uniform width; otherwise the hedge will be slightly wedge-shaped. Having trimmed the second side as described above, you are through except for raking up and carrying away the clippings which litter the ground under the hedge. Don't try immediately to pick out all the clippings caught among the branches of the hedge; they will be much easier to find a day or two later when they have changed color.

The hedge should be trimmed two or three times a summer, depending on its rate of growth. The last pruning, however, should take place just after the plants have become dormant for the winter, or just after cold weather sets in. In this way the new growth is not left to endure the freezing of winter — the newer shoots are not yet covered with the corky bark which

protects the older part of the plant. These would soon be killed by the cold, and be very unsightly if not removed in the late fall.

— WALTER L. WALL

SUGGESTED SUBJECTS

How to Clean Wall Paper
How to Care for a Furnace
Trimming a Hedge
Tree Planting
How to Mix Concrete
How to Cast a Play
Making Camp
Bookbinding
House Painting
How to Take Notes
How Snow is Formed
How Habits are Formed
How to Solder
How to Change a Tire
Intelligent Voting
How to Patch an Inner Tube
Preparing the Vegetable Garden
How to Make Grape Juice
How to Speak in Public
How to Bake a ——
How to Throw a Forward Pass
How to Study for an Examination
How a President is Elected
How to Sell a ——
How the Second Reform Bill was Passed

3. WHAT IT IS AND HOW IT WORKS

A mechanism is any device or organization consisting of two or more parts working together to produce a certain result. Our lives are bound up with almost innumerable mechanisms. Think for a moment of some of those to be seen in a modern household: a vacuum cleaner, an egg beater, an ice cream freezer, an electric bell, and many others. Or think of the human body: the hand, for instance, is one of the most nearly perfect of all machines. Or, finally, think of political or social groups that characteristically function much like machines: a city council, the House of Representatives, or a college.

Although mechanisms may be familiar to you, and although you may be accustomed to speak of them more or less loosely in conversation, you will find that a deal of thought and care is required to describe and explain any one of them clearly, simply, and interestingly in writing. The purpose of the remarks that follow is to assist you in such writing.

You have already tried two "kinds" of exposition. In this exercise you will make use of both of these, with the necessary modifications, and also of another "kind." Early in your paper you will define your subject, but in this definition you will doubtless find it desirable to make your subject more clear by defining its parts and also by setting forth the relations of those parts to each other or to one another. Further in the course of your composition you may find it desirable to explain the simple process of operating the mechanism. But above all, in this piece of writing, you will make clear how the mechan-

ism itself works; that is, you will explain how it produces its certain result.

Let us illuminate and extend these general principles by considering a specific problem. Suppose we choose to describe that very common mechanism, a fountain pen. First we must define it in general terms. Then, since all fountain pens are included in this preliminary definition, we must select and name the one species with which we propose to deal. We might select any one; suppose, however, that we choose the familiar lever-filled type. All of this material, plus appropriate but less essential remarks, will constitute the introduction.

The next division of the paper, one that will doubtless extend over several paragraphs, will describe a fountain pen both generally and in detail. The general description should cover the shape, size, material, and color of the pen. The detailed description will perhaps deal first with the cap and then with the barrel. Points to be noted about the cap include: its extension of the length of the pen in use; its protection of the point when the pen is closed; the location and function of the clip or ring, if the pen has either; and the small vent holes, if there are any. The parts of the pen proper to be listed and described individually and functionally are: the point, the feeder, the barrel, the sac, the compressor, and the lever.

One might then devote a paragraph to telling how to fill the pen and how it fills; another paragraph to describing and explaining how it operates, that is, just how it supplies ink continuously and automatically to the point; and a final paragraph to observations on the advantages of a fountain pen over an old-fashioned steel pen, or to some other observations equally suitable for a conclusion.

Expressing all of this, with some additions, in topic outline form, we have:

I. Introduction.
   A. Decline in popularity of penholders and steel pens.
   B. Increasing popularity of fountain pens.
   C. Fountain pen defined.
   D. Only lever-filled pen to be discussed.

II. Lever-filled pen defined by description.
   A. General.
      1. Cylindrical in shape.
      2. About six inches long when closed, seven when open, and about the thickness of one's little finger.
      3. Made of hard rubber or of some composition.
      4. Formerly black but now made in colors.
   B. The Cap.
      1. Cylindrical in shape.
      2. About two and a half inches long; closed at one end, and threaded inside the open end.
      3. Fitted over closed end of barrel, extends length of pen in use.
      4. Screwed over other end of barrel, protects the point.
      5. Clip on side of some caps grips edge of pocket when pen is carried, or ring in end of others may be threaded with light chain or ribbon.
      6. Vent holes in some caps provide for escape of warmed and expanded air.
   C. The Pen Proper.
      1. The Point.
         a. Usually of gold, tipped with a harder metal.
         b. Otherwise, similar to ordinary steel pen.
      2. The Feeder.
         a. Like slightly bent match stick.
         b. Grooved on top.
         c. Wedges point into place.
      3. The Sac.

a. Lies inside barrel.
b. Cylinder of soft rubber closed at one end.
c. Cemented at other end to feeder.

4. The Barrel.
   a. Cylindrical in shape, and of slightly smaller diameter than cap.
   b. About five inches long.
   c. Closed at one end.
   d. Threaded near open end to receive cap.
   e. Near closed end is slotted and fitted with a lever mounted on a pin.
5. The Compressor.
   a. Thin metal strip lying inside barrel on sac and beneath lever.

III. How to fill this type of fountain pen, and how it fills.
   A. Raise proper end of lever through maximum arc.
      1. Compressor, forced down upon sac, expels most of air.
   B. Dip point into ink, hold it there, and release lever.
      1. Sac expands, creates vacuum, and sucks in ink.

IV. How this type of pen operates.
   A. Feeder leads ink from sac to point through groove.
   B. Feeder also returns air to sac through groove.
   C. Interchange continues until ink is wholly replaced by air and pen needs to be filled again.

V. Conclusion:
   A. Advantages of a fountain pen over an old-fashioned penholder and steel pen.
      1. Increased positiveness in operation.
      2. Greater ease in use.
      3. Time saved by elimination of dipping.
      4. No danger from open ink bottle.
      5. Convenience of pen without having ink always at hand.
      6. Freedom from the distraction of dipping.

Now writing this up into final form we have:

A FOUNTAIN PEN

Bank counters and such are nowadays about the only places where one sees old-fashioned penholders equipped with steel pens — places where the danger of loss by theft is great. Almost everywhere else — on the business man's desk or in his pocket, even on milady's secretary or in her purse — one encounters fountain pens. A fountain pen may be defined as one which supplies ink continuously to the pen point and so eliminates the necessity of one's continually dipping it into ink as he writes. There are many kinds of such pens, but this paper will be restricted to an explanation of the mechanism of the familiar lever-type fountain pen.

This pen is commonly cylindrical in shape, about six inches long when closed and seven when open, and of a thickness about that of one's little finger. Formerly this type, like all others, was made chiefly of hard rubber and almost invariably in black, but several compositions have recently been developed and the vogue now runs to colors.

A fountain pen may be said to be composed of two parts: the cap and the pen proper. The cap is cylindrical in shape, about two and a half inches long, closed at one end, and threaded just inside the other. Fitted over the closed end of the barrel it gives greater length to the pen in use; screwed down over the other end of the barrel it protectingly covers the point. A clip on the side of some caps grips the edge of the pocket when the pen is carried, while a ring in the end of others may be threaded with a light chain or ribbon. Vent holes in some caps provide for the escape of warmed and expanded air.

The pen proper comprises five chief parts: the point, the feeder, the sac, the barrel, and the compressor. The point, usually of gold tipped with a harder metal, is otherwise similar to an ordinary steel pen. The feeder, in size and shape much like a slightly bent match stick, is grooved the length of its top side and it wedges the point into place at the open end of the barrel. The sac, which lies inside the barrel, is a cylinder of soft rubber, closed at one end, and cemented at the other to the

feeder. The barrel, about five inches long, is cylindrical in shape, of slightly smaller diameter than the cap, and closed at one end. Near its open end it is threaded to receive the cap; near the closed end it is slotted and fitted with a lever mounted on a pin. The compressor is simply a thin strip of metal lying inside the barrel, on the sac and directly beneath the lever.

Such a pen is rather easy to fill. First you raise the proper end of the lever through its maximum arc. This forces the compressor down upon the sac, nearly flattens the latter, and so expels most of the air from it. Then you dip the point into ink and hold it there while you release the lever. The rubber sac, now free from pressure, instantly resumes its normal cylindrical shape, and as it does so it creates within itself a partial vacuum which immediately destroys itself by sucking the sac full of ink.

The operation of the pen is likewise simple. As you write with it and thus use up the ink on the point, the feeder supplies it with more ink there. The feeder is a sort of two-way conduit: through its groove it brings down ink from the sac, but for every bit of ink it brings down it carries back through that same groove an equivalent amount of air. This process continues until all of the ink is used up and the pen needs to be filled again.

The advantages of a fountain pen over an old-fashioned penholder equipped with a steel pen are many. First and most essential is the increased positiveness in operation. Next comes the greater ease in use — in writing simply as a manual task. The time one saves by not having to dip the point may be negligible; so, too, perhaps, may be the elimination of the manifold dangers of an open ink bottle. But freedom from the necessity of having a bottle of ink always at hand is a noteworthy convenience, and freedom from the distraction of dipping, especially to one who writes with intense absorption, is a boon indeed.

Student Themes

A FLASHLIGHT

You campers and habitual "after-dark tire changers" are perhaps the people most familiar with the simple mechanism known as a flashlight. There are as many different types of flashlights as there are uses for them. Since the principle is the same in all, the general utility flash will best suit our purpose for exposition.

A metal or rubber compound cylindrical case usually about two inches in diameter and varying in length from six inches to two feet, forms the body of the light. To the bottom end of this case is screwed a metal cap; on the other end is screwed a cap with metal sides but closed with a magnifying lens and containing a bulb surrounded by a polished metal reflector. Midway between the caps, on the side of the case, is a small switch.

On the inside of the case are one or more dry cells, the number depending on the size of the flashlight. A small metal spring fastened within the metal cap at the lower end keeps the batteries firmly in place and serves also as a point of contact. Two metal strips extend along the inside casing wall; one from the edge of the lower metal cap to the switch on the side and the other from the switch to a small metal point of contact at the base of the bulb in the upper cap. So much for the interior and exterior appearance.

The principle on which a flashlight works is simple, since the only requirement for light is that a circuit be completed. This is accomplished in the following manner. The small slide on the exterior casing is pushed over the switch button and holds it in place. The switch thus held joins the two metal strips on the interior. The upper one contacts with the point under the bulb, which point in turn contacts with the batteries. The current passing through the batteries reaches the metal spring at the end of the lower cap and continues to pass up the lower metal strip, meeting the upper strip at the switch and thus completing the circuit.

Because of its varied uses and convenient form the flashlight has come to be an almost indispensable article in our daily existence.

—H. L. Motz

THE HOUSE OF REPRESENTATIVES

One of the greatest gifts which civilization has bestowed upon the modern state is the principle of representation. The representative government of today enables its citizens, however widely scattered they may be, to take an equal and concerted part in national affairs, and to live together in active nation-wide coöperation. The United States House of Representatives, as a living example of this system of government, comes to our minds first.

The House represents, not the states, but the people of the United States. Representation is apportioned among the states according to their population, and is usually based upon the latest census. A representative, or member of the House, must have been a citizen of the United States for at least seven years, must be twenty-five years of age, and must live in the state from which he is elected. His term of service is two years. The representatives convene annually on the first Monday in December.

The presiding officer of the House, called the "speaker," is elected by the representatives every two years. Because of its large membership, the House is divided into numerous standing committees. These committees vary greatly in importance, some of them having nominal duties only. Two of the most important are the committee on appropriations and the committee on ways and means. The former has charge of the general appropriation bills which are introduced to meet the expenses of the government. The latter formulates legislation on taxation. The duty of the committees is to shape the various acts of legislation and submit them, together with their reports, to the representatives at large.

A bill, or legislative act, may originate either in the Senate, the other branch of the legislature, or in the House, unless it is

a bill relating to the raising of revenue. In that case, it must originate in the House of Representatives. The bill, to become a law, must receive the approval of a majority of both Houses of the legislature and then be signed by the president. If the president fails to sign or veto the bill within ten days, it automatically becomes a law. In case it is vetoed, the bill must repass both Houses by a two-thirds majority, to become a law. Should either of the two Houses amend a bill passed by the other, conference committees are appointed to effect a compromise between the two Houses.

In the House of Representatives then, we have a new kind of mechanism. One which is mechanical in its set organization and constitutionalized procedure; yet one whose cogwheels are human beings and hence whose product is directly proportional to the variable capacities of those human beings. We have a social mechanism, theoretically so delicately adjusted that it works in harmony with the wishes, and adjusts itself to the needs of one hundred and twenty million people. In other words, it is, or in it lies the capacity of being, an "intelligent" mechanism.

— Robert Ewing

SUGGESTED SUBJECTS

A Pencil Sharpener
A Safety Razor
A Pair of Scissors
A Gas Stove
An Electric Bell
A Wagon Brake
A Thermostat
A Can Opener
A Door Hinge
A Water Wheel
A Furnace
A Percolator
A Seismograph
A Microscope
A System of Pulleys
The Human Eye
A Balance
A Hydraulic Jack
The House of Representatives
A College
A Court of Common Pleas
The Electoral College
The Human Lung, or Heart, or Liver

CHAPTER TWO

CAUSES AND REASONS

Once upon a time there was a man who never inquired into the causes of events and situations. He blindly accepted the *status quo*, lived the life of a stunted cabbage, and finally wilted and died. Moral: Don't be a cabbage.

In the three following problems you are asked to seek out and organize the causes for certain past and present facts. Your problem will first of all require accuracy — determining and arranging in proper order all the causes, omitting none of importance, but discarding those of questionable value. In order to do this you must distinguish between fact and opinion, which latter is otherwise known as tradition, belief, gossip, and guesswork.

An opinion is a belief held without positive knowledge. A fact is a thing done or in existence which belongs to the experience of reliable people, and is logically plausible. For example, were there witches in Salem? We have the evidence of the most reliable people of the time that there were, but scientific logic disagrees. Or, again, in the North, even today, there are many reasons offered for that catastrophe called the Civil War. In the South there are still other reasons given. Both groups of reasons are chiefly opinions, and of no value. Every man has a right to his own opinion — if there are no facts to be found.

You will not often be troubled by such intricate problems, and if you are you will usually be compelled, for want of facts, to accept the conclusions of competent authority. But be sure always, if possible, that the causes you advance for a given fact are themselves facts, and not merely opinions.

4. A PERSONAL RESEARCH

Thinking people have always engaged in personal researches, striving to find out why they were what they were, and what caused them to do what they did. You are your own best laboratory. It is true that there are few college courses in which you will be given credit for work in this laboratory, but for your success, in school and out, it is essential that you seek the causes for your actions, your state of health, or your condition of mind.

Many purely personal matters you yourself cannot explain. For instance, it lies within the province of the scientists to explain why you are six feet three inches tall or gifted with green eyes. But who can tell why you fell in love? Again, the roots of your dislike for hash may be beyond the reach of your memory. But usually you can find reasons for such facts as Why I Took the Job, Why I Went Camping, Why I Quarrelled with My Best Friend, or Why I Came to College.

Let us choose the last subject. It matters little which we select, except with regard to breadth of interest. Why I Came to College will be of interest to your classmates, and also to your instructors, who are always puzzled by that question.

Our method will be, first, to gather together all the knowledge we have of the forces that moved us to the decision. Imagine a fictitious character who found that in his case these forces were:

1. His father's desires and encouragement.
2. The fact that two of his best friends were going to college.

3. His own rather hazy belief in the value of college training to one who wishes to be a success in the world.
4. The fact that he couldn't find a good job.

These are strong influences. But there may be another aspect of the matter to be considered. Why did our fictitious character need to be influenced? Of course, because there were certain drawbacks to the proposal. Those were:

1. The fact that he had no money.
2. The fact that he was tired of study.
3. His uncle's belief that it was time for him to earn his own living.

Now, while these are not answers to the question originally proposed, yet they must be included in the essay because they are necessary for a full understanding of the situation. Occasionally, of course, we do something on impulse, or we are so attracted by the proposition that we do not consider its other side. Frequently there is no other side; in explaining, for example, why one failed an examination, there can be only a discussion of related causes. But when there has been a decision made, it is always wise to bring both sides into the discussion.

In our outline we shall place first the reasons against our hero's going to college, because we wish to emphasize his reasons for going, and always the latter part of an essay should contain the more emphatic material. For a similar reason we shall do well to arrange the reasons pro and con in the order of their importance, starting with the least important and concluding with the most important. Our tentative outline then takes on this appearance:

II. Reasons opposed.
   1. His uncle's belief that it was time for him to earn his own living.

2. His weariness with study and school.
3. His lack of money.

III. Reasons for.

1. The fact that he couldn't find a good job.
2. His own belief in the value of college training.
3. The fact that two of his best friends were going to college.
4. His father's desires and encouragement.

As we study the outline we observe something unexplained. The "reasons opposed" are in effect obstacles to the "reasons for." Since our hero did come to college, the "reasons opposed" must have been overcome. So we draw up a third section, a conclusion, as follows:

V. Conclusion.

1. His uncle's arguments seemed less important.
2. Three months' vacation overcame his dislike for study.
3. His father provided the money.

There is now only the introduction to consider. Here the best course is to state simply the nature of the question and perhaps how it arose.

WHY I CAME TO COLLEGE

I have been asked a number of times to explain why I came to college. I can answer this question only by saying that, as in all such cases, there were forces persuading me to stay home and work, and that there were other forces persuading me to come here.

My uncle was opposed to my going. He felt that I had had enough education and that it was high time I earned my own living. I was inclined to agree with him, for I was tired of school — tired of books and papers and recitations. Moreover, my family was not wealthy and I needed more money than I could scrape up for fees and board and room.

But, although I hunted all summer, I couldn't find a job I

liked. Two of my best friends, I learned, were coming here, and in talk with them I became envious. They encouraged my rather vague belief in the value of college training for a man who wanted to be a success in life. At length, too, I found that my father wanted me to go.

Gradually my uncle's arguments came to seem less important, and with the passing of vacation my distaste for study grew less. At last my father told me that he had enough money to help me out, and here I am.

Student Themes

WHY I WORK FOR A LIVING

Not because I have been endowed with a surplus supply of energy, but, rather, because I am forced by economic pressure, I find myself punching a time clock every day.

My mother always believed that I was inherently lazy. Now I am beginning to believe it. But then, why should I increase the turmoil of my mind which is already agitated by the fiendish exponents of higher learning? Why should I ruin my perfectly good disposition? Why should I grow old before my time? There is little wonder, then, that I turn a cold shoulder to a working world that means little more to me than sore feet, weary bones, and heavy eyelids. Why should I, yearning for the finer things in life, become a mental degenerate from lack of time for meditation and reflection? At night, I toss from side to side because my conscience (yes, I have a conscience) is persistently reminding me that I am contributing to the great starving masses of unemployed. The logical conclusion follows: I should not work!

In a more sane moment, however, one recalls that there is a biological law more powerful than one's fancy. Strange as it may seem, one must eat, sleep, and have shelter. And sad as it may seem, I was not born with a gold spoon or a hamburger in my mouth. Consequently, I must be my own meal ticket, supply my own necessities, and shelter myself from a cold, cruel world. Being afflicted with a desire to continue my educa-

tion, I find my philosophical mind turning to mercenary labor. For after all, this institution requires the payment of fees, the purchase of books, and the buying of athletic uniforms.

But beyond all this, there are certain advantages to this slavery. My roommate profits by my absence, for it gives her time to recuperate from the mental, moral, and physical exhaustion which my presence causes. I profit from contacts made while working which inspire me with ideals for bigger and better things. And incidentally, thus far I have avoided the Juvenile Court, the psychopathic ward, and other institutions of ill repute, all because my time has been utilized to the *n*th degree.

— M. Barker

WHY I RODE A MULE

Why I rode a mule over sixteen miles of one of the hottest, roughest, steepest, and most beautiful trails I have ever known is not so hard to explain, now that I sit back in my cushioned chair and meditate upon it. Though I knew nothing of the discomforts of such a situation, or of the sometimes disastrous effects of a very high temperature, I could not refuse an adventure such as an all-day trip into the depths of the magnificent Grand Canyon of the Colorado.

Of course I had heard many jokes about the soreness and stiffness resulting from amateur horseback riding. I was also warned of the danger of severe sunburn, and of the intense heat encountered on reaching the canyon floor. Still another important item to be considered was that of the money required to view nature's wonders *à la* muleback.

But it is easy to laugh at the idea of suggested discomforts when one's memory is not sharpened by similar experiences. And did I not have the money in my purse, though it might have been intended for another use? My friend's desire to undertake the trip also helped me to make my decision, for I was not to be outdone by anyone who might profess to have more backbone than I. I likewise was possessed of the usual desire to write home, exploiting my adventures in long, boring

letters. However, I believe that the most sincere urge was that of curiosity to see, at close range, the beauty and grandeur of which I had but a bird's-eye view from the rim of the canyon.

Perhaps the thought entered my mind, from time to time, that I should have remained behind with my feet safely on the ground. These thoughts occurred most frequently after doses of aromatic spirits of ammonia. I started the descent as fresh as the morning air; I finished the ascent with a desire to lie down forever. I became sunburned. I acquired fifteen new freckles. I limped for two weeks afterward. But now I complacently sit in comfort; I cherish the memory of a grand sight that I never will forget, to say nothing of the snapshots I have to prove it.

— Lois W. Huff

SUGGESTED SUBJECTS

Why I Came to College
Why I Fell Sick
Why I Took the Job
Why I Failed the Course
Why I Am a Poor Student
And So I Bought the ——
Why I Joined a Fraternity
Why I Let My Hair Grow
Why I Play Golf
I Learned to Drive
Why I Like Sports
Why I Do Not Drink Coffee
The Causes of My Success
Why I Read Newspapers
Why I Took French

5. AN IMPERSONAL RESEARCH

THE ORGANIZATION OF RECORDED CAUSES

In a history course you may be asked to give the reasons for some important event. In a course in science, sociology, or political science, you may find yourself dealing with causes of acts or conditions belonging to either the distant or the immediate past. You find these causes recorded (not always, perhaps, in the best and most logical order) in histories, encyclopædias, and textbooks, for matters of the more distant past, and in yearbooks, magazines, and newspapers, for matters of the immediate past. Your task is to find in some authoritative publications (two, or more, if possible) the recorded causes of the event you wish to deal with, and to present them clearly and simply.

The term *impersonal* applied to such research implies that you approach your study in an absolutely unbiased state of mind. Your personal attitudes and views are out of place here. You may, for example, believe most heartily in the abolition of child labor, but this belief should not appear in a consideration of the question why the United States has no child labor law. In other words you should be scientific and nonpartisan.

Since you will deal, in this problem, with causes recorded by authorities, it is imperative that you state, either in the body of your composition or in a footnote, the source of your material. There is a definite form for such a note, conventionally accepted by all writers. The name of the author should be first, followed by the title of the publication, the date of publication (usually within paren-

theses), the volume, and page or pages, thus: H. G. Wells, *The Outline of History* (1922), vol. 2, pp. 376–406. In addition, if you find it desirable to quote from your authority, the exact location of the quotation should be indicated in a footnote. Such a notation may be by an asterisk * or figure (1) given, first, after the quotation and, second, before the reference at the bottom of the page. For the many other methods of documenting a research paper, consult a handbook or reference manual.

Of course in a short essay you cannot hope to go into the utmost detail about a past event. For example, huge volumes have been written on the causes of the World War. A subject for your modest purposes should be one lending itself to brief treatment, and your essay should note only the most important considerations. Any item from the past of political or military affairs, the history of art, science, sociology, or economics, may be a possible subject for exposition. The Causes of the American Revolution, The Reasons for the First English Reform Bill, Why the Gothic Style in Architecture Arose in the Middle Ages, or Why Pasteur Sought a Cure for Hydrophobia, are all subjects capable of exposition in condensed form. In each case the question to be answered is, Why did it happen?

Let us look into the causes of the American Revolution. From the standard histories we learn that the following were its chief causes:

The character of the colonists, generally republicans and nonconformists.

Their growing belief, under the influence of contemporary philosophical thought, in the contract theory of government.

English acts destructive of colonial political and economic freedom.

a. Importation Act of 1733.

b. No representation in Parliament.

Acts of tyranny and oppression.

a. Stamp Act of 1765.

Now we must arrange these causes according to some plan. We might divide them according to whether they could be classed as economic, political, or philosophic. Perhaps the simplest method is to put together in one section all the long-standing causes, and, in a second section, the immediate causes. The long-standing causes would include: the character of the colonists, their belief in the contract theory, their lack of representation in Parliament, and the 1733 import tax act which cost them money. The immediate causes would be acts of tyranny and oppression, chiefly the Stamp Act of 1765, which were like winds blowing smouldering coals to flames.

In the outline let us use a statement of the question for our introduction, and, for our conclusion, a brief summary of the event explained. The outline takes this form:

I. Introduction: The question is, What were the causes of the American Revolution?

II. The causes were:

A. Long-standing causes.

1. The character of the colonists, who were generally republicans and nonconformists.
2. Their growing belief, under the influence of contemporary philosophic thought, in the contract theory of government.
3. Their lack of representation in Parliament.
4. The Importation Act of 1733.

B. Immediate causes.

1. Acts of tyranny and oppression, of which the Stamp Act of 1765 was the most unbearable.

III. Conclusion: The results were riots, massacres, and revolution.

THE AMERICAN REVOLUTION

In 1776 began the revolt of the American colonies against the sovereignty of Great Britain. What were the causes of that revolution?

There were certain long-standing causes, among which the most important was the character of the colonists themselves, men of strong republican and nonconformist principles. In addition, under the influence of contemporary philosophic thought, they had come to believe in the contract theory of government; and thus, having no representation in Parliament, they looked upon the Importation Act of 1733 as a very real cause for complaint.

The more immediate causes of the revolution were acts of tyranny and oppression which destroyed the political freedom and handicapped the trade of the colonies. The Stamp Act of 1765, while not of itself a heavy burden, was a final straw.

As the result of all these forces came riots, the massing of troops by Great Britain to enforce its laws, and massacres. The Continental Congress assembled, passed the Declaration of Independence, and the war was on.[1]

A Student Theme

WILLIAM PITT AND THE STAMP ACT

When studying American History, many of us are impressed by a stately member of the English Parliament who opposed the passage of the Stamp Act and fought to repeal it. Later in our studies, however, we learn that very few men take a stand such as the one taken by the Elder Pitt without a very good reason. Why did Pitt oppose the Stamp Act?

England had long had a very reasonable and just colonial policy. Since the signing of the *Magna Carta*, the rights of Englishmen had been recognized and respected. William Pitt

[1] Based on A. C. McLaughlin, *A History of the American Nation* (1916), pp. 133–154.

was strongly in favor of upholding these rights in the colonies and pointed out that when two countries which were not incorporated were under the same ruler, the "greater should rule the lesser to the common interests of both." Believing in this ideal, Pitt advocated the representation of the American colonies in Westminster and was decidedly opposed to taxation without representation.

The necessity of repealing the Stamp Act seemed vital to Pitt because France was getting a strong hold upon the American colonies. France had built a line of forts in the west, upon which Pitt looked with suspicion. Rumors were constantly being spread concerning the steady increase of antagonism toward England in the colonies. Riots were being staged more and more frequently, and the situation was certain to reach a crisis soon. Pitt declared that the Stamp Act was "founded upon an erroneous principle," [1] and he knew that the day was not far distant when America would vie with England in arms, and also in arts. Realizing the immediate danger of losing the colonies, he made a last attempt to impress the imminence of a crisis upon his colleagues in the House of Commons by closing his famous speech with the words, "Bind their trade, confine their manufactures, exercise every power whatsoever, except that of taking their money out of their pockets without their consent." [2]

By expressing his views in this forceful manner, Pitt was able to effect the repeal of the Stamp Act, but he was unable to prevent the loss of thirteen of the most valuable colonies in North America.

— M. M. Lacey

SUGGESTED SUBJECTS

Why the Pilgrims Came to America
Why the United States Purchased Louisiana
Why Prohibition Was Adopted

[1] A. B. Hart, *American History Told by Contemporaries* (1897–1926), vol. 2, p. 406.

[2] *Ibid.*, p. 407.

Why the Interstate Commerce Commission Was Set Up
Why Doré Did Bible Pictures
Why Cæsar Crossed the Rubicon
Why McKinley Declared War against Spain
Why the United States Wanted the Philippines
Why Athens Outlived Sparta
Why the Pyramids Were Built

6. AN IMPERSONAL RESEARCH

THE ORGANIZATION OF UNRECORDED CAUSES

It is interesting and worth while to seek out recorded causes for some past condition or event, and to organize them intelligently. But it is even more worth while to find out for yourself the unrecorded causes for an event. On a smaller scale you can do the work of the editor, the scientist, or the historian. The reporter who interviews a noted statesman, questioning him about the forces which have produced a given situation; the health officer who seeks the causes for an epidemic in his city; the historian who seeks the causes for an event of the past, all are doing what you can do in your own community and with the tools nearest to your hand.

You may be able, for example, by interviewing the manager of a local store, to learn why sales are held at the end of each month. Your own experience as a driver may enable you to find the reasons why traffic lights are useful. By digging through statistical abstracts or yearbooks you may be able to find why such and such a stock yields high or low returns. Or by careful inquiry among those who know the "inside story" of a local event or condition, you may be able to find out why a certain candidate was not elected, why an amateur play was a financial success, why a specified course is required in your college, or why certain activities are of practical value. You deal, of course, with the past and present, not with the future; and the facts the causes of which you seek must be beyond question true; it is not your function to enter into controversy.

Avoid generalizations. Beware of statements made by an individual or an organization with an axe to grind. Avoid opinions, unless they come from the best qualified experts who are distinctly nonpartisan. A power company employee may know why the power rate in your community is high, but he is likely to be partisan. The coach of a play may have many reasons why the play failed, but he may be seeking to save his own face. Whenever possible, find the facts for yourself. If you must depend upon informants, be sure of their honesty and fairness.

For example, a football coach was conducting a "post-mortem" over the past football season. He was an honest, able man, and he knew that the failure of the team was not his fault. As an expert on the subject, and as one intimately associated with the team, he was in an excellent position to know the causes of its failure. He found three main reasons why the team failed. He presented them in the reverse order of their importance, putting the most important last, and so building his speech to a climax. His reasons were:

1. The team was too light.
2. It lacked a dependable punter.
3. Because of personal enmities it did not play as a unit.

But he did not stop with merely the statement of the reasons; he elaborated upon each in order to make it perfectly clear. To the first reason he added the information that every team played during the season had outweighed the home team from five to twenty pounds a man. Supplementing the second reason he explained that Jones, his best punter, had broken a leg early in the season, that McCarthy, his next best, had twisted a ligament shortly thereafter, and other punters were erratic.

Amplifying the third reason he listed a number of personal enmities which had caused trouble, and several of his hearers grew red-faced as they listened. In other words, he gave subsidiary facts in explanation of the main fact (the failure of the team), and supported his explaining facts with data which he and many others knew to be true. His outline for the talk was probably arranged thus:

MAIN FACT: The team failed.
Explanation 1: The team was too light.
Support a: It was outweighed five to twenty pounds a man.
Explanation 2: The team lacked a dependable punter.
Support a: Jones broke his leg early in the season.
Support b: Shortly thereafter McCarthy twisted a ligament.
Support c: Other punters were erratic.
Explanation 3: Because of personal enmities the team did not play as a unit.
Support a: A right guard refused to speak to the man who played next to him.
Support b: A first team lineman was on bad terms with a half back.
Support c: Two men playing in similar positions belonged to rival fraternities.

Let us write out the coach's explanation. Since he is a good coach he will speak more in sorrow than in anger, and he will have hopes for the future. His personal attitudes should appear in the introduction and conclusion. Moreover, he must, in the introduction, tell us what his subject is, namely, the failure of the team, and he should give details about that subject.

WHY THE TEAM FAILED

The past season was admittedly a failure. With the exception of one victory, that over Blank University early in the season,

our record is dark. Our schedule was no harder than usual, and our material was excellent. Why, then, did the team fail?

One of the most obvious reasons for our unsuccessful season was the light weight of the team. In every game we were outweighed by our opponents from five to twenty pounds a man. The second reason points to an even greater weakness: we had no dependable punter. Jones, on whom we had depended for our kicking, broke his leg early in the season; shortly afterward, McCarthy, our only other hope, twisted a ligament. All of our other punters were erratic. But even these handicaps might have been overcome if the team had played as a unit, but it did not. I mention no names, but when a right guard refuses to speak to the man who plays next to him, when a first team lineman is on bad terms with a half back, and when two men playing similar positions carry to the field the rivalry of their different fraternities, one cannot expect a unified team.

But the season is over and we build now for next year. We shall have a heavier line; Jones and McCarthy will be recovered and with us again, and there will be no enmities among the players — or there will be no players!

Student Themes

WHY THE CONFECTIONERY FAILED

A rental sign is hanging once more in the old storeroom window, where, so short a time ago, were displayed the inviting notices of the opening night of a new confectionery. The new shop, to all outward appearances, gave great promise of success, but now, within eight weeks of its opening, it has been abandoned.

One of the most obvious factors contributing to the failure of the project was the active competition of a well-established confectionery on the opposite corner. This shop had merited the patronage of the neighborhood for over six years. The operator was a good-natured resident of the community, on friendly terms with all. On the other hand, the proprietor of the new shop was a meek individual, who, being possessed of a

singularly colorless personality, found it difficult to make any definite impression on the minds of those with whom he came in contact. Also, he was not infrequently caught asleep, and this habit may prove either annoying or convenient to the customer, depending on his errand.

Another drawback to the popularity of the shop was soon discovered by its few customers. The inferior quality of the goods sold there, and also, the incomplete line of goods carried, became too obvious to be overlooked. Even some common articles, much in demand, could not be located in this peculiar place of business.

But the most curious reason, and possibly the main reason for the failure of the confectionery, was that to enter the shop, one had to ascend some six or eight steps from the street level. Most humans are lazy creatures, and climbing steps is an exertion. Hence, after one or two visits, the prospective customer had a few ideas firmly fixed in his mind, and usually did not return.

To suggest the proper way to operate a confectionery is not my business, but I only hope that the next enterprising individual who attempts to make a success in this unfortunate situation, will be neither a shrinking violet nor a back-slapper; and for the sake of numerous lazy mortals, will install an escalator on those steps.

— Lois W. Huff

WHY THE PLAY WAS A SUCCESS

It is a precedent at the school from which I was graduated that the senior class pay the entire expenses of graduation. Last May the senior class had a serious problem to face because they planned to raise the money by presenting a play, and the past few plays had not been decided successes. Hoping for the best, the committee selected a play, the coach chose a cast, and they started preparation and finally presented the play. Their fears were unfounded because sufficient money was realized to pay for the entire expenses as well as to buy a fine globe for the school.

Now why did this play "fill with gold the general coffers," and gain the reputation of being one of the finest plays ever given by the school? First of all, the play was well known since it had been made into a movie, and it contained numerous minor characters. Perhaps you do not understand why the number of characters had anything to do with the play's success, but all the doting relatives of these characters bought tickets to see the entrance of their beloved into the theatrical world. The coach had produced this play at another time; so had profited by her former experience. As their last gesture the class decided to coöperate and this they did by making signs, painting scenery, selling tickets, and making costumes.

Without any doubt the play "went over with a bang" and any play can be a success if handled in the right way.

— A. J. LANDERS

SUGGESTED SUBJECTS

Why the Game Was Lost
Why Fraternities Are Socially Important
Why —— Is a Good College
Why the Play Was a Success
Why the —— Failed Financially
Why a Course in —— Is Required
Why Are College Fees So High?
Why Athletes Are Not Paid for Playing Football
Why a Prom is Expensive
Why Class Offices Are Worth Striving For
Why Are Electric Rates High in ——?
Why This City Needs ——

CHAPTER THREE

JUDGMENTS

As one goes through life he is expected more and more to make his own decisions. When he is a child his judgments are not his own but are reflections of those of his parents, his teachers, and others in authority. But as he achieves maturity in his college days and after, he is expected to formulate reasonably accurate judgments about both concrete and abstract matters. That is, he is expected to compare and contrast the various elements involved in the consideration of any problem, and to arrive, as a result of his study, at a conclusion which becomes for him a course of thought or action.

Who is the greatest modern inventor? What is the most effective spray for aphis? What is the highest meaning of success? Answering these questions involves the process of judgment, explained in the following pages. It is a process which will be found of value in college courses, in literary criticism and philosophical discussion, and in the crises which come to everyone.

Do not leap to conclusions. Proceed methodically from step to step, posing the question, looking on all sides of it, comparing or contrasting the various elements concerned, and finally arriving at a judgment. Be fair. Let your reason guide you, not your prejudices. And, finally, do not guess. Facts will speak for themselves in the judgment of a concrete subject; opinions must be resorted to on more abstract matters. But an opinion is arrived at after long and careful thought; a guess is only a tentative opinion, swiftly arrived at and of little value.

7. A JUDGMENT OF THINGS

A judgment is a *what is it* followed by a *why is it so.* That is, it is a definition of the terms in which the problem is stated, followed by a careful organization of the various facts leading up to the resulting judgment. In such a problem as Which Is the Most Expensive Automobile, the term in greatest need of definition is "expensive": does it refer to operating expense or initial cost? Or in a consideration of The Best Course in Blank College, does "best course" refer to the most effective course, to the most interesting, or to the easiest? Definition of terms, then, should constitute the first section — possibly the introduction — of your theme.

The second and main section of the article should contain all the facts, carefully ordered, which, when brought into opposition to each other, lead to the conclusion, which is the statement of your judgment. These facts may be found recorded in reference books, or they may appear after a sort of laboratory research on your own part. Such a problem as Which City in the United States Pays the Highest Rate for Its Domestic Gas could be quickly solved by a glance at the tables in *The Statistical Abstract of the United States.* But such a problem is too easy; a little perseverance and ingenuity will enable you to arrive at a worth-while judgment independent of published materials.

For example, as you glance at your desk you may see three books, one bound in leather, one in cloth, and one in paper. All three are the same age and each has had the same use, yet they differ in the wear they show. The

paper-bound book is dirty and torn, the cloth-bound book is battered and dog-eared, but the leather-bound book is still sound. You are now on the track of a judgment, but one series of comparisons is hardly enough. You go, therefore, to the library, and glance over the shelves. More and more, as you compare the durability of leather bindings with that of cloth and paper, you are led to the conclusion that, all other things being equal — age, use, workmanship, etc., — leather bindings are more durable than cloth or paper. You have now arrived at a sound judgment.

One must limit his subject carefully. It would be a large job, for example, to decide which is the best radio on the market, or which is the best automobile, washing machine, breakfast food, or toothpaste. But it may be possible to discover which radio has the most volume, which automobile is cheapest to run, which washing machine has the simplest mechanism, which breakfast food furnishes most roughage, or which toothpaste has the greatest value as an anti-acid.

Let us take as our question, The Safest Investment for a Man with a Small Sum of Money. We may explain the subject on the basis of either personal knowledge or information collected from books or from our banker. We learn that there are four important classes of investments: real estate, mortgages, stocks, and bonds. We proceed to compare these as to their safety, with an eye to eliminating the unsafe. Since our investor has only a small sum, say five hundred dollars, mortgages and real estate, which require comparatively large sums, are out of the question. We are now left with only stocks and bonds. There are many kinds of stocks — preferred, common, and others, — but all are alike in one respect: if the company issuing them fails, the investor may lose all or some of his money. There are also

many kinds of bonds; but there are two kinds which are chiefly important: ordinary bonds, which are claims upon private organizations, and public bonds, claims upon governments.

Since ordinary bonds are merely prior claims on private organizations, they are only slightly safer than stocks issued by the same organizations. But public bonds are claims upon all the people living within the sovereignty of the issuing government. Certainly these latter will be safer than private bonds, just as private bonds are safer than stocks. Also the greater the number of people guaranteeing a bond, the safer it must be. Obviously, therefore, United States government bonds are the safest investment for the man of small means. Thus by a process of elimination we have arrived at a judgment which is an answer to our original question.

Surprisingly enough, in following the logic of the explanation, we have already made an outline and a theme. Formally we have gone through these steps in the process:

I. The Question.
II. Definitions and explanations.
III. Contrasts and comparisons.
    A. Elimination of facts which do not apply to the question.
    B. Comparison of pertinent facts.
IV. The statement of the judgment.

And now, if we develop our material into a theme we have the following:

THE SAFEST INVESTMENT

The problem of the small investor is to place his money safely. In what investment can he find the greatest safety?

There are four important classes of investments: real estate, mortgages, stocks, and bonds. Since outright buying of real

estate or investment in mortgages requires a larger sum of money than the small investor has, they are not to be considered. We are left then with only stocks and bonds.

There are many kinds of stocks besides the best known, common and preferred, but they are all alike in one respect: if the organization issuing them fails, the investor is likely to lose all or part of his money. Is there no safer investment?

There are two kinds of bonds, private and public. Since private bonds, issued by private companies, constitute merely prior claims to payment in case of bankruptcy, they are only slightly safer than stocks. But public bonds are issued by governments — national, state, county, municipal, etc. They are guaranteed by all the people living under the sovereignty of the government issuing the bonds. Certainly these will be safer than private bonds. Also the greater the number of people guaranteeing a bond the safer it must be. Obviously, then, bonds issued by the United States government must be the safest of all bonds, and are therefore the safest investment for the man of small means.

Student Themes

THE BEST FUEL

When winter draws nigh, it brings with it the problem of heating. The question is, "Which fuel is cleanest, most efficient, and least expensive for use in the home?"

There are various systems of heating and various types of fuel. One may heat with coal, gas, oil, steam, or electricity. Since the cost of electricity is as yet too high to allow its use for heating, since the equipment for burning oil in furnaces is too expensive, and since the cost of installation and upkeep of a steam heating plant is too much, only gas and coal heating are left to be considered.

Coal is cheap and gives sufficient heat but is very dirty. There is the monotonous task of carrying out ashes and of having them hauled away. Pipes and flues must be cleaned out often. Special and almost constant attention must be

given a coal furnace in order to keep it from burning out. If the furnace is defective it will smoke and will cover everything and everybody with a thin film of smoke and dirt.

Gas is a clean fuel giving sufficient heat. Gas furnaces require no attention save that of lighting them at the beginning of winter and regulating them when necessary. Gas is more expensive than coal, but when all the factors are considered there can be only one conclusion — gas is the most satisfactory fuel.

— M. Barker

WHICH IS THE BETTER ATHLETIC SYSTEM?

There is a distinct difference between the athletic systems of American and English universities. From the point of view of the athlete which is the better?

The American system is one of high organization maintained on a huge financial basis; the English system, on the other hand, is one of low organization with strictly a non-business basis. American sports, as they are organized, depend on the presence of large numbers of spectators, intensive training, and excessive publicity created by the press, the radio, and the moving picture. Sports in the United States are supposed to be character-building, but the truth is that the stress of striving for victory to satisfy the unscrupulous public wears down the self-control and destroys the nervous tissue of the average competitor.

The system in England being run on a low financial basis is free from the faults of the American method. There are no paid coaches, and the expenses are taken care of by the members of the teams. Training is earnest but not scientific. The publicity is very limited and the number of spectators small. All this simplification of sport gives a better opportunity for the emergence of its true moral and social values.

It is safe to say, then, that an English athlete competing in modern sports enjoys the character-building training of competition to a greater extent than the American athlete who labors under the difficulties of a too highly organized system. He knows the thrill of real sport, of not playing for championships,

for title, for money, for publicity, or for applause, but simply for the love of the game.

— C. A. KEYSER

THE BEST WAY TO IMPROVE OUR SOCIETY

Our most fundamental problem today is to deliberately change our culture so as to eliminate the undesirable aspects and to remedy its maladjustments. Our concern is to decide which is the best method to use in bringing about these desired changes.

Any deliberate effort to change our present culture will be met by two resisting forces: the "vested interests" or those who benefit by the existing order, and the inertia of the masses. There are two outstanding ways to overcome these obstacles — violence and non-violent coercion. Violence may take the form of terrorism or revolution. Non-violent coercion includes the strike, the boycott, passive resistance, and the use of political, educational, and social scientific methods.

Violence has occupied a significant place in the struggle for social change. Oppression by privileged classes has in all periods of human history led to outbursts of violence against the oppressors. Terrorism, which is the destruction of property or the assassination of leaders of the ruling group, seldom accomplishes any lasting results. The activity of the Ku Klux Klan following the Civil War is an American example. This method stimulates more hatred than existed before. Revolution is large-scale violence and bloodshed. It involves an intense amount of human suffering, and an emotional element that prevents it from being intelligently directed. Moreover, it lacks discrimination and wipes out much that is valuable along with much that is useless.

Therefore, non-violent coercion is the safest and sanest way to secure results. It is necessary then to distinguish between the various ways included in this comprehensive method. The strike and the boycott are often used effectively by labor, but very frequently they merge into violence which is undesirable in any form. The most striking case of passive resistance is the non-coöperation movement in India led by Mahatma Gandhi.

This method is refusal to retaliate and an expression of good will toward the offenders. Although it is a highly moral procedure, it appeals to only a small minority and achieves little direct results.

It is obvious, therefore, that the most human yet most efficient way to bring about change is to employ those methods that make for the enlightenment of the people, and eventually achieve the desired results. Society, by intelligently and determinedly using its voting power, can place honest and efficient men in official positions and secure orderly government. By research and scientific study in the social sciences we can improve the social phases of our culture, and by education we can overcome the inertia of the masses.

The use of politics, social science, and education in effecting deliberate cultural change is the most expedient way.

— Paul W. Glick

SUGGESTED SUBJECTS

The Best Place to Dance
The Best Method of Travel
Why a University Is Better Than a Small College
The Best Restaurant near the Campus
The Most Useful Notebook
The Best Fountain Pen
The Best Way to Take Notes
Which Car Is Cheapest to Run?
Are Heavier-than-air Craft More Practical than Dirigibles?
The Best Draft Animal for Farmers
The Most Practical Property Insurance
Artificial Versus Real Silk
The Cheapest Building Material
The Best Method of Preparing a Microscope Slide
The Most Selective Radio
Typewriter Versus Fountain Pen
The City Manager Plan
Is It Better to Belong to a Fraternity?
Mass Production Versus Handcraft

8. A JUDGMENT OF IDEAS

In the discussion of What It Is (pp. 36 *et seq.*) we noted two kinds of definition, namely, formal and informal, but considered at some length only the former in acceptable literary dress. Now, in A Judgment of Ideas, we return to definition, this time to the other kind, the informal, as either an end in itself or as a means to an end.

We are likely to find that judgments of ideas are more difficult to make than judgments of things. When we deal with a thing we have something definite and concrete to study. In handling ideas, on the contrary, we are for the most part in the realm of the abstract, and so are in constant danger of becoming confused. It behooves us, therefore, to make haste slowly in our thinking and writing.

In thinking through and writing out an idea we are really formulating a definition; not a scientific definition, to which all who know the subject must inevitably agree, but an informal definition, which is of merit according to the individual thought, reflection, and discrimination that evidently enter into it. A similar problem, simply on a larger scale, is involved in our thinking through and judicially comparing two or more ideas, for of necessity a judgment is in itself an idea and so is also a definition, either by implication or by direct assertion.

Let us come now to closer grips with the problem. Consider the concept or idea embodied in the word *friend*. A good dictionary defines *friend* as "one attached to another by esteem and affection." Does that fully satisfy you? Don't you feel that a great deal more needs to be said before your notion of friendship is adequately ex-

pressed? If you do feel so, you are in distinguished company; you feel as did Cicero and Montaigne and Bacon and Emerson and others too numerous to name.

For thinking through and writing out this sort of definition, however, only a few very general suggestions can be given. One way is to write out all that occurs to you just as it comes into your mind, following what is sometimes called the law of association, and then to revise what is thus written, making sure that it manifests at least the Aristotelian virtues of a beginning, a middle, and an end — that is, an introduction and a conclusion as well as a "body." Another way is to think out beforehand all the possible meanings of your subject, including, of course, the definition given by the dictionary. After questioning these logically you will be able to eliminate those which are least accurate, arriving eventually at that statement of the idea which most nearly agrees with your own judgment.

If you follow this second and better course your procedure may take shape something like this:

Subject: Success

1. Success may be considered as either
    a. Money,
    b. Fame,
    c. Power, or
    d. Social position.
2. The dictionary defines success as "the favorable termination of anything attempted; attainment of a proposed object."

Now let us examine these concepts of success. We can readily see that the mere possession of money means little, since money may be simply inherited, or acquired dishonestly. Can we permit dishonesty to have a place

in success, as we conceive of the term? If not, then fame, power, and social position, all of which may be inherited, or arrived at by dishonest means, cannot be considered equivalents of success. We are left then with the dictionary definition, and here again enters in the moral question. For, consider the burglar! He may be a great success in the eyes of his underworld associates, but hardly in those of society. Our problem is still unsolved. Power, wealth, rank, fame, and the mere "attainment of a proposed object" — all have failed to satisfy us.

Let us seek an example of an individual whom we all shall consider a success, and see if we can work backward. Consider an obscure country doctor, whose aim has been to relieve suffering and conserve life, who has had no desire for wealth, fame, power, or social position, and who has, in fact, gained none of those emoluments which the world holds so dear. He has, however, reached the "attainment of a proposed object." How, then, does he differ from the burglar? Obviously, his object has been a worthy one, and he has reached it by worthy means. What the doctor has done has been for the good of many, himself included only incidentally. What the burglar does he does for his own good only, and to the injury of many. Our judgment is clear: Success is the attainment of a socially worthy object through honest or worthy means.

It may be that not everybody will agree with our definition. That does not matter. We have reached it through a process of logical elimination and modification of ideas; if someone else believes he can do better, let him try. We shall not be opinionated; another course of logic might show us a different result. And therefore, let us write our theme and throw it out into the stream of man's thought, in hope that, at least, it may wash up on the shores of another, better mind, than ours.

SUCCESS

Success means many things to many people. To some it means money, material possessions, wealth; to others it means fame, or merely notoriety; to still others it means high social position; and to some it means power, authority, dominion over others. The dictionary defines it as "the favorable termination of anything attempted; attainment of a proposed object."

But money may be inherited, or acquired dishonestly; fame may be undeserved, or also inherited; social position and power, too, may come as the result of chance or wrongdoing. Surely we cannot permit our conception of success to be broad enough to include those whose eminence has come through chance or dishonesty. Consider the burglar: in his own eyes and in those of his underworld associates he is a success; he can claim for himself the favorable termination of anything attempted as long as he gets away with his loot. But from the point of view of society he is a failure.

Let us contrast the burglar with one whose activities fit the dictionary definition with equal accuracy, yet who achieves no power, wealth, fame, or social success — an obscure country doctor. His aim is to heal where healing is scientifically possible, and he succeeds. His aim is worthy, from society's point of view, and his methods are honest. The burglar's aim is unworthy, and his methods are dishonest.

Surely, then, we are forced to the conclusion that true success is the favorable termination by honest means of a socially worthy endeavor.

Student Themes

COURAGE

Courage has many meanings to many people. To some it means bravery; to others it means boldness; to others it is an adventurous spirit, daring; to still others it means fearlessness, and to some it means heroism. The dictionary defines courage

as "that quality of mind which meets danger and opposition with intrepidity, calmness, and firmness."

Bravery is a much weaker term than courage because bravery has no moral element. A convict may show bravery in making his escape from prison, but he certainly could not be called courageous. The other definitions are equally weak. Boldness implies forwardness, audacity, and an open disregard of convention. Daring is more of a showiness and display for the sake of effect, such as is exhibited by a stunt flyer or a man who goes over Niagara Falls in a barrel. Then, too, fearlessness shows an absolute lack of fear or timidity in any situation. A ruthless criminal may be entirely without fear of consequences, and still be far from courageous. Prowess is merely physical bravery and has no place in matters which require courage, like facing censure and detraction for conscience' sake. Heroism applies to deeds only, and is often the result of chance rather than of any special attempt.

A courageous man must have deep and enduring elements of character. I would change the dictionary definition to read like this: that quality of mind and heart which meets danger and opposition, to which it is keenly sensitive, with intrepidity, calmness, and firmness even though contempt and disapproval may result.

— R. I. MOLTER

CHIVALRY

The dictionary defines chivalry as "the knightly system of feudal times, disinterested courtesy, bravery, and magnanimity." Of these four synonyms "disinterested courtesy" is undoubtedly the best.

According to popular opinion the knights of old were chivalrous to the *n*th degree, but, as usual, popular opinion is slightly wrong. After all, the three fundamental life processes are the procuring of food, avoiding danger, and marriage. Now when one of these medieval heroes went out to kill a dragon, he wasn't seeking food because dragons are not edible; he wasn't avoiding danger because killing dragons wasn't exactly child's play.

Consequently, he must have been trying to make an impression on some member of the fair sex. Killing dragons may have been called chivalrous, but it certainly was not disinterested courtesy. Even Sir Galahad, the boy who batted one thousand in the chivalry league, was probably glad to have the news that he had found the mug get back to the folks at home. To strengthen my point still further, let us consider Sir Walter Raleigh. He may have been dubbed chivalrous because he protected Queen Elizabeth's shoes by allowing her to step on his cloak, but in reality he only spoiled a good garment. He did, however, manage to impress the Queen enough so that she financed an expedition to America. His act does not exactly express disinterested courtesy.

You are probably beginning to wonder if chivalry ever actually existed. Well, strange as it may seem, modern times provide us with an excellent example of disinterested courtesy. Letting a Mack truck have half the road may be self-preservation, but letting an Austin have half the road is chivalry.

— Gillette Martin

SUGGESTED SUBJECTS

Honor	Patriotism	Wisdom
Courage	Socialism	Wit, or Humor
Cowardice	Democracy	Knowledge
Chivalry	Republicanism	Conceit
Courtesy	Aristocracy	Modesty
Duty	Politeness	Romance
Friendship	Opinion	Loyalty

Part III: Some Special Problems

THE ABSTRACT

Hamlet is a name; his speeches and sayings but the idle coinage of the poet's brain. What, then, are they not real? They are as real as our own thoughts. Their reality is in the reader's mind. It is we who are Hamlet. This play has a prophetic truth, which is above that of history. Whoever has become thoughtful and melancholy through his own mishaps or those of others; whoever has borne about with him the clouded brow of reflection, and thought himself "too much i' the sun"; whoever has seen the golden lamp of day dimmed by envious mists rising in his own breast, and could find in the world before him only a dull blank with nothing left remarkable in it; whoever has known "the pangs of despised love, the insolence of office, or the spurns which patient merit of the unworthy takes"; he who has felt his mind sink within him, and sadness cling to his heart like a malady, who has had his hopes blighted and his youth staggered by the apparition of strange things; who cannot be well at ease, while he sees evil hovering near him like a spectre; whose powers of action have been eaten up by thought; he to whom the universe seems infinite, and himself nothing; whose bitterness of soul makes him careless of consequences, and who goes to a play as his best resource to shove off, to a second remove, the evils of life by a mock representation of them — this is the true Hamlet.

This paragraph from Hazlitt's essay on Hamlet is an excellent example of his brilliant and allusive style. We are now concerned, however, not with style but with substance. What is the thought expressed by the paragraph? By diligent elimination and abstraction we arrive at the following:

Although Hamlet is only a character in a play, he is as real as our thoughts. Whoever has been melancholy because of evil

happenings, too much thought, an unhappy love affair, a rebuff from his superiors; whoever has felt all the symptoms of a melancholy which makes life seem not worth living, is a Hamlet.

But still we have not taken out the one main thought, which is simply:

Although Hamlet is only a character in a play, he represents every man who has ever been melancholy.

Thus we have carried to its furthest possible point the process of explanation by abstraction.

An abstract, or digest, is a condensation of a longer piece of writing. It seeks to preserve the content of the original, but to make that content more readily understandable by presenting it with the utmost brevity. The original writer begins with a skeleton of thought and then covers it with the magic flesh of words. In the present exercise it is our business to strip off this flesh and so to disclose again the skeleton that lies beneath it. As a city editor would say, we "boil down" the original.

This method of explanation is of great value to students. All of your instructors expect you to understand the writers they direct you to read. Consciously or unconsciously you make abstracts as you read; as you go along you seek out and record, either mentally or in your notebooks, the most important facts and ideas. Again, as you listen to lectures you take notes, and so make abstracts of a sort. And you are not alone in this business of utilizing abstracts: engineers, lawyers, advertising men, journalists, editors — all make constant use of abstracts.

The prime virtue of an abstract is conciseness. Observe in the example above that Hazlitt's long paragraph is reduced finally to one short sentence. Conciseness may be attained in the first place by omitting from the abstract much material present in the original: illustra-

tions, examples, anecdotes, quotations, figures of speech, repetitions for effect, and all elaborate introductions and transitions. Conciseness may be attained also by looking to main ideas only and by stating them as briefly as clearness will permit.

All abstracts, particularly in their restatements of ideas expressed in the original, must be accurate. In an abstract we may, indeed, rearrange the thoughts of the original, though rearrangement is dangerous because it may obscure the meaning of the writer and so defeat our purpose. We may also reparagraph the original, if our new paragraphing marks more clearly the main divisions of the thought; but ever and always we must be accurate. And since our personal opinions and reactions were no part of the original, we must studiously keep them out of the abstract.

Mindful of these principles we may now proceed to make an abstract of a fairly long exposition. There are two techniques that we may use, either the journalistic (which allows the use of such expressions as "The speaker said," or "He concluded, therefore," etc.), or the direct (which uses the words and structures of the original exposition, keeping to the original tenses, modes, and voices). Which of these to use is a question for the student to decide with regard both for his purpose and for his audience.

Let us see what we can do with Patrick Henry's famous speech before the Virginia Convention of 1775:

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth — and listen to the song of that siren, till she transforms us into beasts. Is this the part of liberty? Are we disposed to be of the number of those, who having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may

cost, I am willing to know the whole truth; to know the worst and to provide for it.

I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the house? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation — the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us: they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned — we have remonstrated — we have supplicated — we have prostrated ourselves before the throne, and have implored its

interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free — if we mean to preserve inviolate those inestimable privileges for which we have been so long contending — if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained — we must fight! — I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts, is all that is left us!

They tell us, sir, that we are weak — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, sir, let it come!

It is vain, sir, to extenuate the matter. Gentlemen may cry,

peace, peace — but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms. Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

In our abstract we shall employ the journalistic method as the more appropriate for condensing the substance of a political speech:

AN ABSTRACT OF PATRICK HENRY'S SPEECH BEFORE THE VIRGINIA CONVENTION OF 1775

Mr. Henry declared that he refused to be deluded by hope; he wanted to know the truth. Experience had shown him that the British ministry was not to be trusted. Obviously, he maintained, Great Britain was assembling its forces in America to bind upon the Americans the chains which the ministry had forged. He denied the usefulness of further argument or entreaty. He deemed that the Americans had done all they could to avert the storm, without success. There was no longer room for hope. If they wished to be free they must fight.

Mr. Henry agreed that the colonists were weak, but he saw no hope of their becoming stronger merely by waiting and hoping. And they were not weak, he affirmed, if they used the resources God had given them. Besides, God would fight on their side, and would raise up friends to aid them.

Mr. Henry closed with the declaration that war was inevitable. His own attitude he expressed in the words: "Give me liberty or give me death."

SUGGESTIONS FOR ABSTRACTS

Essays

BACON: *Of Truth, Of Studies, Of Adversity*

LAMB: *Poor Relations, Old China, The Praise of Chimney-Sweepers*

EMERSON: *Gifts*

DE QUINCEY: *On the Knocking at the Gate in "Macbeth"*

STEVENSON: *El Dorado*

Speeches

Jefferson's First Inaugural Address

Lincoln's Second Inaugural Address

Burke's Peroration to the Speech Moving the Impeachment of Warren Hastings

Theodore Roosevelt's Inaugural Address

THE PARAPHRASE

Most of us are faced quite often in ordinary conversation with the necessity of explaining ourselves. Something we say is not immediately understood, and we are asked to make our meaning more clear. Thereupon we repeat what we have said, unchanged in substance but differently expressed, perhaps at greater length, perhaps only in simpler language.

Frequently, too, we are called upon for paraphrases in college classrooms, particularly in courses in literature. There, however, we find compliance to be more difficult, because there the subject matter is usually not our own but that of some celebrated author. Almost all instructors believe that through our paraphrases they can check up on our understanding; they maintain that if we really understand a given passage in prose or verse we can set forth its substance in words of our own. Sometimes they call upon us for extemporaneous paraphrases, and in these cases we count ourselves fairly successful if we manage to explain any of the author's meaning at all. Sometimes, however, they assign us something to paraphrase with special thoughtfulness and care in the quiet of our study rooms, and in that circumstance we may reasonably be expected to perform on a distinctly higher plane.

Suppose that we have been directed to paraphrase Shakespeare's sonnet:

> When to the sessions of sweet silent thought
> I summon up remembrance of things past,
> I sigh the lack of many a thing I sought,
> And with old woes new wail my dear time's waste:

Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancelled woe,
And moan the expense of many a vanished sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.

Our business at the outset is to read and reread the piece until we master its meaning thoroughly — until we understand it not only as a whole, though such understanding must certainly be our starting point, but also until we understand it thought by thought, line by line, phrase by phrase, word by word. But even when we reach this point we are not yet ready to write; we still have to look carefully into the structure of the piece, to see whether we can preserve its outlines in our paraphrase, for the paraphrase that best reflects the writer's structural design will be the one that best mirrors his thought.

Let us first study the form and structure of our poem. We see at once that this is a sonnet of the English type: fourteen lines in iambic pentameter, arranged in three quatrains and a couplet, and rhyming abab, cdcd, efef, gg. In sense, the first quatrain is nearly complete in itself; so, virtually, is the second, and also the third. Then comes the couplet, and this, too, is almost complete in itself. The degree of self-completeness in the parts of this sonnet is obviously remarkable, and it will be well if we can reflect this excellent technical characteristic in our paraphrase — by separate sentences, say, for each of the quatrains and the couplet.

Observe further that the quatrains follow one another easily and naturally in thought sequence, and that the couplet, while adroitly turning and concluding the thought, follows similarly. To hold very close to Shakespeare's ease and grace would tax the powers of even a professional writer, but nevertheless we should try to preserve at least some semblance of it in our paraphrase.

Notice finally that the quatrains and the couplet are unified also by their conjunctive elements: the first quatrain begins with "When," the second and third with "Then," and the couplet with "But if the while." Carefully preserving these connecting words, either as they stand or with equivalent words and phrases, will go far toward keeping in our paraphrase something of the striking and admirable unity of the original.

We had the substance of our selection thoroughly in hand before we turned our attention to its form and structure. Now, and still before we begin to write, let us determine exactly what is expected of us in the paraphrase proper.

The dictionary informs us that the word "paraphrase" came into English through Latin from Greek, and that in all three languages it has maintained precisely the same meaning, namely, "saying the same thing in other words." To put it somewhat more formally, a paraphrase is "a restatement of a text, passage, or work, giving the meaning in another form, usually for clearer and fuller exposition." Observe that a paraphrase is simply a restatement, that is, another statement, and not a different statement: we are permitted to make no change whatever in the essential meaning of the original.

On the other hand, it is apparent that we may use as many words in our rendering as we wish. In general, too, they will be different words, usually more simple

and closer to our local idiom. But as for the key words or pivotal words, those which convey the main ideas, we shall probably be wise to leave them for the most part untouched. Remember that it is not our purpose entirely to rewrite the poem; but, by substituting our own words and phrases for the figurative language of the poet, to clarify his meaning.

And, finally, it is likely that in some passages we shall not be able to paraphrase word by word, but shall have to find equivalents for larger elements in thought — here for a phrase, there for a whole clause, and so on.

With these general considerations in mind, we are now prepared to work out our paraphrase in detail. Let us begin by taking up only a line or two at a time:

(1–2) *When to the sessions of sweet silent thought*
I summon up remembrance of things past,

Sessions, we may happen to know, or find out by the use of a standard dictionary, are a kind of lower tribunal in English law, and we still speak of a court's being "in session." *Summon up* is likewise an older form of a law term that survives; culprits are still "summoned" before courts, though usually we say nowadays that they are "called up." Evidently we are dealing here with a rhetorical figure drawn from the law courts, and it will be to our credit if we can preserve it. Fortunately we can, as follows:

When I call up memories of past things
before the court of sweet silent thought.

(3) *I sigh the lack of many a thing I sought,*

"Regret" may serve, feebly, for *sigh*. (Obviously, one can't paraphrase his Shakespeare and have him too!) "Many things" is approximately the same as *many a*

thing. And "looked for" holds closely to the sense of *sought.* So we have as our version of this line:

I regret the lack of many things I looked for.

(4) *And with old woes new wail my dear time's waste:*

For *new* we may put "again"; for *wail,* "makes (me) weep for"; for *dear,* "valuable"; and for *with old woes,* "the memory of old woes." Putting these together we have:

And the memory of old woes makes me weep
again for my waste of valuable time.

Thus far we have not encountered much difficulty, though surely it has dawned upon us that it is a sort of profanity to thin and dilute the amazingly apt words chosen by the poet — unless as a step toward interpretation, or perhaps to make the meaning clear to someone who otherwise could not understand it, or — to demonstrate our understanding to a doubting instructor!

Be that as it may, we come up against a real problem in the next line, though otherwise the quatrain is simple enough:

(5–8) *Then can I drown an eye, unused to flow,*
For precious friends hid in death's dateless night,
And weep afresh love's long since canceled woe,
And moan the expense of many a vanished sight:

Drown an eye we can reduce to plain "weep," and *unused* still means "unaccustomed." But it must already be clear that to continue along this path, that is, paraphrasing word by word, would be to plunge at last into absurdity — into, say, something like this: "Then can I weep, unaccustomed to run!" This is manifestly a line that needs to be recast almost in its entirety. After pondering for a while we may venture something like this:

At such a time, though usually I am dry-eyed,
I weep for dear friends who are dead, cry
over dead love as if it were a recent loss,
and think sorrowfully of the cost of many
visions that are gone.

(9–12) *Then can I grieve at grievances foregone,*
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.

This third quatrain is like the first one in that it is built up around a dominant rhetorical figure. But this figure, drawn from the business world, is more immediately familiar to us than was the other, and ought therefore to be easier to maintain. To put it plainly, the poet pictures himself as going over a list of his woes as if he were gloomily checking through a stack of accounts.

("To put it plainly," however, is *not* to "pep it up"; and we shall show bad taste, here as elsewhere, if we sacrifice the dignity of the original to the vulgarity of slang or to the superficiality of mere cleverness; if we slip, say, from the somewhat formal but proper term, "account," to "bill," adequate for the purposes of ordinary conversation, but unsuitable in a paraphrase of a piece of literature.)

At that time, too, I brood bitterly over
old scores, gloomily from woe to woe check
through the sad account of sorrow once
mourned, and pay it again as if I had not
paid it before.

(13–14) *But if the while I think on thee, dear friend,*
All losses are restored and sorrows end.

There remains only to assemble the segments of our rendering into a final whole:

PARAPHRASE OF SHAKESPEARE'S SONNET

WHEN TO THE SESSIONS

When I call up memories of past things before the court of sweet silent thought, I regret the lack of many things I looked for, and the memory of old woes makes me weep again for my waste of valuable time.

At such a time, though usually I am dry-eyed, I weep for dear friends who are dead, cry over dead love as if it were a recent loss, and think sorrowfully of the cost of many visions that are gone.

At that time, too, I brood bitterly over old scores, gloomily from woe to woe check through the sad account of sorrow once mourned, and pay it again as if I had not paid it before.

But, dear friend, if I then think of you, my losses are restored and my sorrows end.

Student Paraphrases

ON THE LATE MASSACRE IN PIEDMONT

Avenge, O Lord, thy slaughtered saints, whose bones
Lie scattered on the Alpine mountains cold;
Even them who kept thy truth so pure of old,
When all our fathers worshipped stocks and stones,
Forget not: in thy book record their groans
Who were thy sheep, and in their ancient fold
Slain by the bloody Piedmontese, that rolled
Mother with infant down the rocks. Their moans
The vales redoubled to the hills, and they
To heaven. Their martyred blood and ashes sow
O'er all th' Italian fields, where still doth sway
The triple Tyrant; that from these may grow
A hundredfold, who, having learnt thy way,
Early may fly the Babylonian woe.

— JOHN MILTON

O Lord, avenge thy slaughtered saints whose bones lie scattered on the cold Alpine mountains. Do not forget those who

in the days of old kept thy truth pure when others were worshipping idols.

In thy book record the sufferings of thy followers, who in their ancient church were slain by the bloody Piedmontese who rolled mothers with infants down the rocks. Their moans echoed from the vales to the hills, and thence to heaven.

Sow their martyred blood and ashes over the Italian fields where the triple Tyrant is still supreme, so that from these may grow hundreds, who early having learned thy way, will escape the destruction which fell upon Babylon.

— I. R. MOLTER

THAT TIME OF YEAR

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consumed with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong
To love that well which thou must leave ere long.

— WILLIAM SHAKESPEARE

You see me as a tree in late fall; with its almost leafless boughs, where birds recently sang, shaking in the cold air.

You see me as fading twilight, which by and by will be taken away by the black night; just as death takes away life.

You see me as a slowly dying fire that will soon be consumed by the things that gave it life.

You see these things and love me all the more, because I will soon be leaving you.

— H. L. PINNEY

SUGGESTED SUBJECTS

HAMLET'S *SOLILOQUY*

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry,
And lose the name of action.

— WILLIAM SHAKESPEARE

THE WORLD IS TOO MUCH WITH US

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. — Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

— WILLIAM WORDSWORTH

THE INTERPRETATION

According to the dictionary, interpretation is "explanation of what is obscure." Sometimes the obscure can be clarified merely by expressing it in other words; but, as we have seen, that is not properly interpretation but paraphrase. Interpretation properly consists in illuminating the obscure, particularly in literature, by translating it into terms of quite different literal meaning, yet into words true to the essential inner meaning. Interpretation may involve conscious paraphrase as a preliminary step, and indeed often does; but its chief purpose, to repeat, is to reveal the hidden meaning.

At least ideally, this hidden meaning runs parallel to the obvious surface meaning. It follows, then, that interpretations are of merit in the degree to which they show the inner meaning of any work as parallel to its outer and apparent meaning, both in general and in minute detail. Further, if several interpretations are possible, that one is best which most nearly meets two further requirements: first, that it accord with known and pertinent facts; second, that its significance be broad and deep.

Consider a few poems that need to be interpreted to be properly understood. First, an old favorite from Longfellow:

THE ARROW AND THE SONG

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of song?

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

One can take these verses literally: he can picture an archer releasing a shaft from his bow and afterwards finding it fast in the trunk of a tree; he can, too, conceive of a singer as singing a song, and learning later that a friend who heard it had memorized it. Thus literally understood, however, the lines are without significance and with little or no reason for being.

But, on the other hand, one can find in them an inner meaning; he can see that the arrow is merely a symbol, say for a slur about someone; that the opposite, a kind word, is likened to a song; and that both slur and kind word live on indefinitely in the bosoms of the persons for whom they were originally intended. Thus thoughtfully understood the piece has some meaning, the special kind of meaning that used to be fashionable in poetry and was called a "moral," a kind of meaning that probably will always be attractive to children and to those adults who remain children mentally.

(Observe that the two preceding paragraphs constitute in themselves a simple interpretation: a paraphrase, plus a bit of comment, and then the interpretation proper, plus another word or two of comment.)

Somewhat more difficult is Emily Dickinson's *I Held a Jewel in My Fingers:*

I held a jewel in my fingers
And went to sleep.
The day was warm, the winds were prosy;
I said, "'Twill keep."

I woke and chid my honest fingers,—
The gem was gone;
And now an amethyst remembrance
Is all I own.[1]

Though a certain type of mind will wonder just what is meant by "prosy" winds, "honest" fingers, and "amethyst" remembrance (evidences, not here to be examined, of the writing of a superior poet), these stanzas also can be understood literally: the poet dozed off to sleep with a precious stone in her hand, but on waking discovered that it was gone, and so has now only the memory of it. Such understanding, however, is even less satisfactory here than it was in the former case.

Likewise more difficult here is the search for and determination of the hidden meaning. The key to it lies in the word "gem"; what are we to take it to mean? Perhaps before we proceed we ought to enlarge our view of interpretation. So far we have apparently been assuming that for poems which need interpretation there is just one meaning. But, in the absence of a specific interpretation by the poet himself (and such interpretations are very rare), may there not be several possible and defensible interpretations? Experiment, as well as speculation, answers the question in the affirmative; when *I Held a Jewel* was read aloud to a group of students and they afterwards wrote out their interpretations, these

[1] From *The Poems of Emily Dickinson*, Centenary Edition, edited by Martha Dickinson Bianchi and Alfred Leete Hampson. Reprinted by permission of Little, Brown and Company.

proved to be surprisingly numerous: one suggested, in substance, that "a great thought not written down promptly may be forgotten"; another, that "a talent not utilized will atrophy"; still another, that "an opportunity not seized will be withdrawn"; a fourth, that "love not actively cherished may be lost"; a fifth, that "time not made use of is gone forever"; a sixth, that "life lived sluggishly results in diminished returns"; and so on. It follows that a superior interpreter will give tactful recognition to other meanings than the one he has chosen, if two or more are reasonably possible.

And one interpretation can hardly be pronounced to be right to the utter exclusion of all others. What we see in art, as in life, depends upon our background of experience, knowledge, and observation, upon our intellectual character, and upon our emotional responsiveness. Even our mood, at the moment of impression, is to be taken into consideration: in one mood we may scorn the philosophy of Omar, and, in another, delight in it; or in one moment we may understand it in one sense, and at a later time in a quite different sense. So no one interpretation is likely ever to satisfy everyone, or even anyone at all times. Therein, perhaps, lies much of the fascination of work that properly calls for interpretation: it seems always to be clamoring for new study.

Among several interpretations we are, of course, free to choose any one that we will. All choices not being equally good, however, we should in fairness to ourselves make the very best choice we can; and in writing it out we should also set forth the reasons for our choice. For instance, we may well make use of pertinent facts in the history of our author. Thus on the basis of the conviction, general among her biographers, that Miss Dickinson suffered an unfortunate love affair, we might fix upon

"love not actively cherished may be lost" as the inner meaning of her poem.

On the other hand, we shall be wise to utilize general as well as particular facts. So we may better read the hidden meaning of *I Held a Jewel* as "life lived sluggishly results in diminished returns" not only because it is of greater general significance than the melancholy and romantic interpretation, but also because the poet's habitual course was to rise above the sentimental and, with the utmost simplicity, to pierce through to stark reality.

Suppose you are directed to interpret one of Emerson's philosophical poems:

DAYS

Daughters of Time, the hypocritic Days,
Muffled and dumb like barefoot dervishes,
And marching single in an endless file,
Bring diadems and fagots in their hands.
To each they offer gifts after his will,
Bread, kingdoms, stars, and sky that holds them all.
I, in my pleached garden, watched the pomp,
Forgot my morning wishes, hastily
Took a few herbs and apples, and the Day
Turned and departed silent. I, too late,
Under her solemn fillet saw the scorn.

You may set about your interpretation by making a preliminary analysis of the poem line by line:

(1) *Daughters of Time, the hypocritic Days,*

Obviously, from the initial capital letters of the words, both abstract time and its day-divisions are personified.

(As for "hypocritic," recall the first comment on *I Held a Jewel.*)

(2) *Muffled and dumb like barefoot dervishes,*

The Days are silent, as if their mouths were swathed with mufflers.

("Dervishes" offers a difficulty akin to that of "hypocritic.")

(3) *And marching single in an endless file,*

They pass one by one forever, and so form a kind of procession.

(4) *Bring diadems and fagots in their hands.*

Here we feel the need for more than simple paraphrase, for interpretation proper:

"Diadems," worn by kings, are perhaps to be understood as symbols of proud regal state, and "fagots," material for martyr-fires, as symbols of extreme physical suffering, or, as material for hearth-fires, symbols of lowly domesticity.

(5) *To each they offer gifts after his will,*

One can take from the Days whatever he chooses.

(6) *Bread, kingdoms, stars, and sky that holds them all.*

Here again we need interpretation proper:

"Bread" may stand for any kind of merely physical gratification, "kingdoms" for earthly power in any of its many varieties, "stars" for visions of beauty such as artists have, and "sky that holds them all" for all-embracing philosophical understanding; the first two being more or less material, the last two, spiritual.

(7) *I, in my pleached garden, watched the pomp,*

The poet represents himself as in his garden while he looked upon the procession (line 3) of the laden Days (line 4).

(As for "pleached," consult a dictionary.)

(8) *Forgot my morning wishes, ...*

"Morning wishes" stands perhaps for the lofty ambitions of the poet's youth.

. . . . . *hastily*
(9) *Took a few herbs and apples, ...*

When at length there came to the poet the opportunities he had wished for, he, in forgetfulness and haste, took from the Days only material things.

. . . . . *and the Day*
(10) *Turned and departed silent. I, too late,*

(11) *Under her solemn fillet saw the scorn.*

Of course the Day made no audible comment (line 2), but under the fillet that bound her hair (that is, in her eyes) the poet read her scorn, that from all she offered him (lines 4 and 6) he had taken only material things (line 9) and not something more worthy, more spiritual.

Finally, though there may seem to be in the poem nothing that clearly calls for it, you may look into the facts of Emerson's life; if you do you will learn that in all his writings, as in his living, he was philosophical and idealistic.

Then you whip your interpretation into final form:

AN INTERPRETATION OF EMERSON'S *DAYS*

In *Days* the poet represents himself as watching from his garden the pompous, endless, single-file procession of the Days, the daughters of Time, who, like muffled dervishes, pass silently by; as looking upon the gifts they offer for one to select from as he will — diadems and fagots — bread, kingdoms, stars, and sky that holds them all; as forgetting his morning wishes and hastily taking only a few herbs and apples; and as seeing Day's

scorn too late. (Though the poem is written partly in the first person singular, we are to understand the "I" not as Emerson only, who in fact chose and maintained a really noble course in life, but as anyone and everyone, everywhere, in all times.)

In other words, time brings all men what they will — regal state or martyr's holiness — material wealth, power, beauty, or philosophy. If, when choice among these is offered us, we forget the noble ambitions of our youth and select merely material things, we shall, too late for us to have another opportunity, be scorned.

Student Interpretations

AN INTERPRETATION OF LONGFELLOW'S *NATURE*

In the sonnet *Nature* the poet compares a little child being coaxed to bed with people being led through life. Longfellow describes a fond mother, in the evening, leading her half willing and half reluctant child to bed. He also describes clearly the picture of the little boy gazing back through the open door at his broken toys, and the mother trying to comfort him with promises of others more splendid. Then the poet makes the comparison. In the same manner Nature deals with us. She takes our playthings away, and as she leads us to rest we do not know whether we want to go or not. We are too sleepy to understand how far the unknown exceeds what we know.

Longfellow gives his conception of how people are led through life. That one by one we lose our joys and the things we hold dear. We are promised better and more beautiful things after this life, but still we look on the material side of life and are undecided what to do. We are led so gently that, as we near the end of life, we are not sure whether we want to live or go to sleep. Our minds are so filled with other thoughts that we do not consider the uncertainty of what the future has in store for us. This, I think, is the thought that Longfellow has expressed so beautifully in his poem.

— LEON FENSTERMACHER

ROBERT FROST'S *MENDING WALL*

The poet feels that some mysterious force is working to pull down the wall. He comes upon gaps in the wall and is unable to explain them. Holes made by hunters are easily distinguished. The poet follows after the hunters and fills the gaps. Still the next spring other gaps are there, gaps whose making no one saw and no one heard. On a set day the author and his neighbor meet to walk the line and repair the wall. Wall-mending turns out to be a difficult task, even magic seeming necessary at times to hold the stones in place. The poet wonders why the wall is there — his land is planted with apple trees and his neighbor's land with pine. The neighbor only replies, "Good fences make good neighbors."

"Something there is that doesn't love a wall." Cannot the wall mean the resistance to friendship? Some forces working toward friendship are easily seen and understood. Other forces, unseen and unheard, work constantly to tear down the walls of animosity between individuals, cliques, sections, nations, races. Yet we combat these forces, no matter how difficult it is to retain the barrier, even though a spell is necessary to make the boulders stay in our wall. The poet wonders why we have the wall. There is nothing to be separated. We take refuge in the old and dogmatic saying, "Good fences make good neighbors." The poet wants a reason before he rules a potential friend from his list. To him we, his neighbors, are moving in mental darkness as we strive to exclude the joys and sorrows of those who would be our friends. Does not the poet believing "Something there is that doesn't love a wall" lead a happier, fuller life than his neighbor who plods through life hiding behind "Good fences make good neighbors"?

— G. H. BONNELL

SUGGESTED SUBJECTS

ODE TO A NIGHTINGALE

My heart aches, and a drowsy numbness pains
  My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
    One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
  But being too happy in thine happiness, —
    That thou, light-wingèd Dryad of the trees,
      In some melodious plot
  Of beechen green, and shadows numberless,
    Singest of summer in full-throated ease.

O for a draught of vintage! that hath been
  Cooled a long age in the deep-delvèd earth,
Tasting of Flora and the country green,
  Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
  Full of the true, the blushful Hippocrene,
    With beaded bubbles winking at the brim,
      And purple-stainèd mouth;
  That I might drink, and leave the world unseen,
    And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
  What thou among the leaves hast never known,
The weariness, the fever, and the fret
  Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
  Where youth grows pale, and spectre-thin, and dies;
    Where but to think is to be full of sorrow
      And leaden-eyed despairs,
  Where Beauty cannot keep her lustrous eyes,
    Or new Love pine at them beyond to-morrow.

Away! away! for I will fly to thee,
  Not charioted by Bacchus and his pards,

But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Clustered around by all her starry Fays;
But here there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmèd darkness, guess each sweet
Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglantine;
Fast fading violets covered up in leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Called him soft names in many a musèd rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain —
To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,

She stood in tears amid the alien corn;
The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self,
Adieu! the fancy cannot cheat so well
As she is famed to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep
In the next valley-glades:
Was it a vision, or a waking dream?
Fled is that music: — Do I wake or sleep?

— JOHN KEATS

MY LAST DUCHESS

Ferrara

That's my last Duchess painted on the wall,
Looking as if she were alive; I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
'Frà Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say 'Her mantle laps

Over my Lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat'; such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart . . . how shall I say? . . . too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace — all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, — good; but thanked
Somehow . . . I know not how . . . as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech — (which I have not) — to make your will
Quite clear to such an one, and say 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark' — and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
— E'en then would be some stooping, and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go

Together down, sir! Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me.

— Robert Browning

FURTHER SUGGESTED POEMS

Robert Browning: *Memorabilia, Earth's Immortalities*
Walter de la Mare: *The Listeners*
Robert Louis Stevenson: *Requiem*
Edgar Allan Poe: *The Haunted Palace*
Edna St. Vincent Millay: *Renascence, Euclid Alone*
Carl Sandburg: *Chicago*
Robert Frost: *Mending Wall*
Edwin Arlington Robinson: *Miniver Cheevy, Richard Cory*
Stephen Crane: *The Wayfarer*

THE CRITICISM

To hasty or thoughtless people a critic is merely one who is habitually captious or fault-finding. But in the larger sense of the term a critic is an individual who, according to the dictionary, "judges anything by some standard or criterion, particularly one who so judges literary or artistic productions." In other words, a critic evaluates the object of his judgment by comparing it with a standard in his own mind, a standard of judgment which has been arrived at through years of study of, as Matthew Arnold said, "the best that has been thought and said in the world."

It is not easy to be a critic, and you have some justification for submitting that you have not had those necessary years of study among the masterpieces of thought and art. But within recent years you have been at least exposed to some of those masterpieces, and you will come in contact with more of them as time goes on. It is worth while, therefore, to get away from the childish attitude of "I don't know anything about art but I know what I like," and strive for the more intelligent attitude which attempts to judge without reference to mere likes and dislikes.

The German poet Goethe suggested a simple form of criticism which answers the following questions in order: what is the work to be judged (definition), what was the author trying to do (interpretation), how well did he succeed, and was it worth doing (judgments). Let us consider these steps, particularly the first and last, since you are already familiar with interpretation.

In the definition of the literary form of the subject, rather full information should be given. Obviously the discussion should begin with the name of the author, the title of his work, and the date of its composition or publication. There may well be added such facts about the author as will help in the criticism that follows. Then the subject should be briefly characterized. For example, a poem may be long or short; it may be lyric, epic, or dramatic. It may, also, be described as sophisticated, sentimental, philosophical, contemplative, passionate, picturesque, or suggestive. A novel may deal with romance, adventure, love, mystery, psychology, domestic problems, or a dozen other matters. A play may be a romance, a tragi-comedy, a comedy of manners, a farce, a tragedy — but it is not our purpose to write a treatise on the forms of literature.

The judgment is really two judgments, first of the object itself and second of its underlying idea. If, for example, we were criticizing John Masefield's "Cargoes," we might first dwell upon its technical excellence. We might speak of its effectiveness as a poem of the sea because of its swinging rhythm; we might discuss its pictorial quality which, without actually describing, yet pictures for us three such different ships and cargoes; or we might note its effectiveness in driving home the thought through the simplicity of the verse form and the concreteness and picturesqueness of the words. We judge how well the poet has done what he set out to do by comparing his poem with our standard for such poems, or by comparing it with other similar poems that we know. Our judgment here should agree with that of most other critics. Our personal attitudes are of no value.

The second and more important judgment deals with a somewhat larger matter, namely, the validity and im-

portance of the poet's thought. In our interpretation we conclude that the poet sought to point out the passing of romance and beauty on the sea. We cannot dismiss his thought with merely a contemptuous shrug. He may be a seer. Has romance departed from the seas with the coming of modern machinery? Or, broadening the thought a bit, has modern life lost in beauty and romance while it has gained in comfort and safety, and, if so, why should we be concerned? This question we must decide, and, although our decision will be the expression of a personal opinion, we shall stand or fall by its wisdom.

Here is the poem:

CARGOES [1]

Quinquireme of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.

Stately Spanish galleon coming from the Isthmus,
Dipping through the Tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a salt-caked smoke stack,
Butting through the Channel in the mad March days,
With a cargo of Tyne coal,
Road-rails, pig-lead,
Firewood, iron-ware, and cheap tin trays.

And now for our criticism:

[1] From Masefield's *Collected Poems*. By permission of The Macmillan Company, publishers.

ROMANCE OR UTILITY

John Masefield's "Cargoes," a short, thoughtful lyric, was published in 1903. In the first two of its three short stanzas the poet presents pictures of the romantic and beautiful cargoes and ships of the past. In the third stanza he shows us the prosaic ship and useful cargo of the present. Because of his experiences as a sailor Masefield is well acquainted with the ships of the modern world, and by his poetic imagination he is able to call up glimpses of the ships of vanished ages.

By his images of ships and cargoes of three different periods the poet seems to be pointing out how romance has died as machines have grown. The graceful ship of Nineveh, with its cargo of ivory, apes, and peacocks, gives way to the stately but more materialistic galleon of the sixteenth century, with its valuable freight of gold and jewels. And today we have the "dirty" British coaster with its matter-of-fact wares: road-rails, pig-lead, and cheap tin trays. What a world of scorn there is in the word "cheap." We have gained, perhaps, in the sense that we have more and cheaper things to make for comfort and order in our lives, but we have lost romance and beauty.

The swinging rhythm of the poem brings us the feeling of the sea. The clear-cut, pictorial words, with the simple, straightforward plan of the poem, picture for us, without actually describing, the three ships and their cargoes. In short, from the points of view of technical excellence and emotional content we must conclude that the poem is of the first rank.

The modern business man would laugh at the notion that quinquireme or galleon could be preferred to the steamship with its speed and carrying capacity. But anyone who loves the sea (and there is a trace of salt in the blood of everyone) must feel with Masefield that the world has lost in beauty what it has gained in utility. But this is, after all, the history of what we call progress, which is only change. For every gain there must be an equivalent loss. The poet's thought brings home to us a realization of the mutability of things, and the saddening reflection that nothing can be done about it.

Student Themes

THE CONGO

Vachel Lindsay's "Congo" is a leading exponent of lyric poems written primarily with an appeal to the ear rather than the eye. In "Congo," Vachel Lindsay captures with sincere accuracy the primitive rhythm of the savage Negro. He paints a vivid word picture of the Negro race as he traces it from its inception in the wilds of Africa to its transplantation to the modern civilization of America.

Throughout this poem beats that monotonous, nerve-wracking refrain of the savage tom-tom:

"Boomlay! Boomlay! Boomlay! Boom."

One can readily conjure up tattooed cannibals whirling in the mad orgy of dance, emitting blood-curdling shrieks as they circle about the flickering fires; while, underneath it all, beats that never-ending refrain, the incessant "Boomlay! Boomlay! Boomlay! Boom."

Now the stage revolves from primitive Africa to civilized America. The sartorially perfect American Negro replaces the breech-clouted savage. The incandescent brilliancy of a Harlem night club temporarily obliterates the dim weirdness of the "forest primeval." Silk-hatted dandies prance with wild abandon to the rollicking rhythm of a "red-hot" jazz orchestra; yet, underneath it all, beats a syncopated version of that most primitive of strains, "Boomlay! Boomlay! Boomlay! Boom."

Suddenly, without warning, the breath of pessimism taints the air. The hopeful, carefree "Boomlay! Boomlay! Boomlay! Boom," changes to the melancholy, plaintive "Mumbo-Jumbo will hoodoo you." Red blood rapidly decomposes into icy water under the hot breath of fear — the everlasting fear of the unknown. Superstition mesmerizes the Negro's very soul into static immobility. However, out of the darkness comes a light, the "hope of their religion," as symbolized by: "Then I saw the Congo, creeping through the black, cutting through the jungle with a golden track." Under the warming influence of

religious fervor, icy water reverts to red blood once again. The light of religion dispels gloom and pessimism from the soul of the Negro. "Then I saw the Congo, creeping through the black, cutting through the jungle with a golden track," is the ladder of light and hope by which the Negro once more reaches his former status as a carefree child of nature.

In "Congo" Vachel Lindsay attempts to take poetry out of the library and restore it to its proper place, the audience chamber, through the renewal of an appeal to the ear rather than the eye. Lindsay places poetry on a plane easily reached by the poetic sense of the masses; yet, his genius succeeds in elevating his poetry to the very heights of æstheticism. Because in "Congo" Vachel Lindsay succeeds in striking so happy a medium of rhythm and beauty, I consider that poem to be one of the greatest contributions to modern poetry.

— Leo Macknin

RICHARD CORY

Edwin Arlington Robinson, always ironic, wrote one of his most subtle cynicisms when he wrote "Richard Cory." The poem appeared in 1897 in his first published book, *The Children of the Night.*

In this poem is embodied the simple tale of Richard Cory, who seemingly possessed everything that any man could wish for. Yet this handsome gentleman, envied by all, graced with good breeding, health, wealth, and charm —

> ". . . one calm summer night,
> Went home and put a bullet through his head."

Robinson's thought behind these lines is manifold.

First, he desired to show that to have everything is just as undesirable as to have nothing. When we have everything in life that could be desired and there is nothing left to strive for, what is there to do but put bullets through our heads?

The second thought hidden in these lines is that man eternally desires that which is not his. The village folk in the poem desired Richard Cory's health, wealth, and charm. Richard

Cory, with nothing to wish for, sickened of life, and desired the only thing he had not possessed, death.

The real thought Robinson wished to convey, however, is that life, after all, is futile. The villagers "waited for the light," but Richard Cory found that life offers no "light," no true happiness, no revelation, and so in despair he committed suicide.

In this poem, Robinson has used the usual meter for thoughtful narrative poetry, iambic pentameter. With the simplest of straightforward speech, he draws a picture of Richard Cory's life. The poet knows well the value of brevity and so, in four short stanzas, he presents, with unapproachable technique, a masterpiece of subtle irony. The first three stanzas hold us with a story told in words which we can understand. Until we come to the last line of the poem, it remains merely a fascinating, lilting narrative. Then, as if we, too, have been suddenly shot, we read:

> "And Richard Cory, one calm summer night,
> Went home and put a bullet through his head."

If we analyze the lines, we realize that it is the sublime peace of the phrase "one calm summer night" which makes us totally unprepared for the last line. Robinson has very effectively made use of this "calm-before-the-storm" method of reaching a climax.

Robinson's thought in this poem, as in all his work, seems, perhaps, a shade *too* ironical. That such an outlook on life is his own, and is not just a pose, is shown by a remark which he once made concerning life: "The world is not a prison house, but a spiritual kindergarten, where millions of bewildered infants are trying to spell 'God' with the wrong blocks." In this remark, we see, along with his fatalism, a kindly pity for those individuals who continually struggle against a too powerful fate. Robinson's style, so sincerely and simply presented, comes as a relief from the "Pollyanna" type of verse which we encounter incessantly.

— Margaret Johnson

SUGGESTED SUBJECT

ODE TO THE WEST WIND

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

The wingèd seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow

Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh, hear!

Thou on whose stream, mid the steep sky's commotion,
Loose clouds like earth's decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean,

Angels of rain and lightning: there are spread
On the blue surface of thine aëry surge,
Like the bright hair uplifted from the head

Of some fierce Mænad, even from the dim verge
Of the horizon to the zenith's height,
The locks of the approaching storm. Thou dirge

Of the dying year, to which this closing night
Will be the dome of a vast sepulchre,
Vaulted with all thy congregated might

Of vapours, from whose solid atmosphere
Black rain, and fire, and hail will burst: oh, hear!

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiæ's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers
So sweet, the sense faints picturing them! Thou
For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear,
And tremble and despoil themselves: oh, hear!

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,
As then, when to outstrip thy skyey speed
Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth

The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

— Percy Bysshe Shelley

THE CHARACTER STUDY

Mr. Collins was not a sensible man, and the deficiency of Nature had been but little assisted by education or society; the greatest part of his life having been spent under the guidance of an illiterate and miserly father; and though he belonged to one of the universities, he had merely kept the necessary terms, without forming at it any useful acquaintance. The subjection in which his father had brought him up had given him originally great humility of manner; but it was now a good deal counteracted by the self-conceit of a weak head, living in retirement, and the consequential feelings of early and unexpected prosperity. A fortunate chance had recommended him to Lady Catherine de Bourgh when the living of Hunsford was vacant; and the respect which he felt for her high rank, and his veneration for her as his patroness, mingling with a very good opinion of himself, of his authority as a clergyman, and his right as a rector, made him altogether a mixture of pride and obsequiousness, self-importance and humility.

— *Pride and Prejudice*

Do you feel, after reading this short excerpt, that you know Mr. Collins? To Jane Austen, his creator, he was very real, and in the section of the book following his introduction she has made him come to life. For her purposes, then, this character study served the duty of a definition. Just as one may define a thing, so one may define a person, by the differentiæ which set him off from all other people in the world. Mr. Collins was not overly intelligent, but lack of intelligence is not a distinction. The fact that education had done him little good does not surprise us. His humility, however, is rather unusual;

and humility joined to self-conceit forms a very unusual combination. The important difference, then, between Mr. Collins and most other people is the mingling in him of pride and obsequiousness, self-importance and humility.

The study of characters is of interest to everyone who lives fully and successfully. The social scientist is constantly concerned with the behavior of people, both as individuals and in groups; the historian is aided in explaining events by his knowledge of the characters of the people concerned; the artist, who presents us with pictures of life as it seems to him, is interested above all in people, people both as types and as individuals differing from the type.

Miss Austen has given us a picture of Mr. Collins, not as a typical clergyman but as a different clergyman. She might as easily have made him typical, but then he would have lost his distinctive qualities. Other people in her novel, however, are types. And, indeed, as we study our own world and read what has been written about it, we come to the conclusion that all people can be classified generally as types, but that within the classifications there are always some differences which make each person an individual.

What is a typical street-car conductor, policeman, janitor, boarding-house keeper, instructor, student, business man, or stenographer? By a careful study of numerous examples from a single homogeneous group we can discover certain common qualities, with perhaps one or more of them predominating. Grouping these qualities together and making the minor qualities subservient to the dominant characteristic, as we see that dominant characteristic, we can produce a study of a typical character.

We might, for example, discover that most actors are filled with a sense of their own importance and abilities;

that each is jealous of his fellows, giving only hypocritical praise for a good performance, and convinced that, given the opportunity, he could do it better. We might find, further, that actors live rather happy-go-lucky lives, giving no thought to the morrow, laying up nothing for the day when an engagement will be hard to find. In addition, we might find them to be warm-hearted folk, with a strong sense of loyalty to their profession, and always willing to help a comrade who is out of work. What would be the dominant quality of the type? Would it not depend largely upon your own attitude toward actors? If you approved of them, you would emphasize the best qualities; otherwise you would emphasize the worst.

But suppose you found an actor who was not jealous, or one who was modest, or who did take precautions against rainy days, or who was not warm-hearted. You would have a character with certain differences from the type, and your study would be of an individual.

Look, then, first of all, at your subject as a type. You may find that the study of a type character will satisfy your purposes. But if you find in your subject certain particularly interesting differences from the type, study him as an individual. His dominant characteristics, then, will be those which set him off from the group to which by native qualities, background, and training, he normally belongs.

Here our discussion of the character study must close, for with it we enter upon the plane of creative writing. We can give you no outlines or matter-of-fact models. Your creative talent must find for itself the best form for the expression of your thought. If you wish models you will find an abundance of them in literature, and here are, also, some commendable student themes that may stimulate you. But it is time, now, to rise above mere imitation.

Strike out boldly, and give your pen full freedom to produce clear-cut, incisive portraits of real people with their faults and their strengths, their tawdriness and their glory.

Student Themes

WIVES

The wives of men who teach in colleges are remarkable in that they do not forget all the history and languages they learned in school. Along with the usual bridge and babies, they can discuss philosophy, or the Japanese situation, or medieval art, or any other of the innumerable things that the wives of department heads talk about. Overnight they develop a love of antiques because second-hand furniture is less expensive. They really use the recipes for cheaper cuts of meat. By taking away or adding a scarf and a pin, they make last year's dress serve for next year too. Instead of spending Sunday afternoon in pajamas, they make formal calls or entertain other fifteen-minute visitors. They are clever women who always do everything that ought to be done.

At least they intend to.

— KATHERINE JACKMAN

A FOOTBALL PLAYER

Is a kind of walking billboard. He has a strange idea concerning himself and to achieve fame he would gladly sacrifice his dearest friends. He comes to college not to study, but to carry the "pigskin" a mere ten yards. After doing this he fully expects to be pushed through college. He dresses not as the well dressed college boy, but steps out in a style all his own. His suits are rough tweed and his overcoat is a big, black "Alpacatuft." He never would think of wearing spats nor would he ever consider shining his shoes. He very seldom attends a class but considers the university lucky to have him.

There are several forms of entertainment which he seems to enjoy. He loves little blondes who can easily tell him how marvelous he is. He believes that all the newspaper men actually do want his picture and never supposes that it was a bad day for news. Heaven help him when he receives his varsity sweater! With broad shoulders and chest protruding, he insists on wearing it even to his fraternity formal. He stays in school four years making straight "C's." He plays football until his weight and age forbid and then retires — no further along in life than when he started — to go into "the insurance game."

— MABELLE LATHROP

A MODERN MINISTER

It is a pity that the theological schools do not graduate more like him. There are many, I dare say, in every Freshman class, who, when they enter, are as unbiased in thought as he is. However, before they finish the four years of seminar life, in all probability they either give up the ministry or remodel their ideas to conform with the prescribed dogma of what should be believed and preached, and what should not.

Doctor X, however, has risen above conformity, has gleaned from his schooling a few worthy ideas, and has learned to present these ideas, shorn of hypocrisy, with an eloquence bordering on genius. As he stands in the pulpit, delivering his words of wisdom, one is moved to compare him with a great actor or a renowned orator, so entirely does he hold his listeners' attention; yet almost never does he raise his voice above normal tones.

But oratory alone does not explain his ability to hold spell-bound those who listen to him. The more potent explanation is that, as one listens to him, one knows that he believes and lives every word that he utters. His faith and hope and courage radiate from his personality, until, as if by magic, doubting and discouraged listeners are caught up in that radiance and become filled with a glow of hope that they have never known before.

True, he makes the old cronies writhe in their seats. Courage

such as his is new and unpleasant to them. They believe that the preaching of the gospel should be conducted along certain definite lines and that any departure from this procedure is sacrilege and heresy. Imagine having to listen to a young upstart of a preacher declare that the Bible is merely a tool in the great philosophy of Christianity and is not a verbatim history as they have so long and fervently believed!

He will not be our minister long. Soon the old cronies will be shocked into demanding a new pastor, but we who have learned to love him will thank heaven that sincerity and courage have been revealed to us.

— Margaret Johnson

A MODEST PROPOSAL

Perhaps you are wondering how best to spend a free evening. After a time your roommate speaks up with "I'll tell you what let's do," and proceeds to make a modest proposal. And in the legislative halls at Washington, a senator rises ponderously to his feet, thrusts a hand into the breast of his frock coat, and, in words of wondrous length and sounding fury, proceeds to say, in effect, "I'll tell you what let's do." But his proposal is not always modest.

Dean Swift first used the phrase "a modest proposal" as a title for an essay in which he satirized his contemporary civilization, a civilization which, unfortunately like ours today, rated human life as worth less than property. But, although we may find the brilliance of Swift's satire beyond us, we can borrow its title because it so aptly indicates what all our opinions should be — modest proposals. Few people can afford to advance opinions other than modest, because opinions cannot be proved and for testing they must await the working out of events.

An opinion is a judgment held to be true, but without positive knowledge. There is little room for opinion, except in the legal sense, in matters of the past or present, for usually in such matters there are facts to be found and organized into judgments. An opinion, therefore, usually applies to the future and is problematic, but it is something more than a guess. One may guess about the weather; one may surmise, or conjecture, that it will rain tomorrow, but the weatherman, with a wide knowlege of drifting

air-currents, areas of low pressure, and so forth, may offer as his well-reasoned opinion that it will rain tomorrow. Even then he is wise to qualify with a "probably." In other words, a judgment is a proved conclusion based upon organized facts; an opinion is an unproved conclusion, but still based upon organized facts; and a guess is a hasty and usually worthless conjecture.

We are a rash and thoughtless people. Constantly we offer what we call opinions, but what are really guesses. And when our guesses are challenged, we rationalize them, that is, we seek to find reasons in their support. We conjecture that So-and-so should be elected to a position of public trust. Our conjecture is challenged. Instead of frankly admitting that we are guessing, we feel impelled to defend our guess. "Of course he ought to be elected; everybody's for him. He's the best man for the job. The people are tired of such and such; they want a change. The reform party is for him. He has an excellent record." And so on and so on. This is rationalizing. The wish is father to the thought. Instead of proceeding logically from reasons to conclusion we reverse the process. And, since we lack logic, we hide our lack of it beneath a cloak of words, endeavoring to convince by noise, rather than by reason.

But opinions come after thought, not before. Should So-and-so be elected? As shown by straw votes he is the choice of many people, but is the voice of the multitude always right? True, there is dissatisfaction with the present incumbent, but are we sure that the candidate will be any better? He has a good record, but he is weak; bad advisers might destroy his good intentions. His program is good, but has he the strength to carry it out? And so we ponder, arriving perhaps at an opinion exactly opposite to our hasty guess, or, perhaps, reaching the

conclusion that no judgment can be made at all. In the latter case we say nothing, and are wise to do so.

Should a course in English be required? Should capital punishment be abolished? Should war be outlawed? Should movies be censored? Can humanity progress morally? Should taxes be reduced or increased? Can economic depressions be prevented? Can education cure criminals? These are only a few of the problems with which educators, psychologists, statesmen, ministers, economists, and thinking men generally must cope daily. Perhaps they are too large for you. If so, find some smaller problem to deal with in your community, your home, or your personal life: Does my city need a larger police force? What shall be done about the Sunday newspaper problem in my home? Should I continue in my present course of study, or should I choose another? And so on.

Remember, whatever your problem, first to state it completely, then to organize and balance all the facts to be found, and finally to offer your proposal modestly, with full realization that there is much to be said on both sides. And here we leave you to seek your own form and style — editorial, satire, mock heroic epistle, serious, oratorical, or comic — whatever best suits your idea. And, lest you lean over backward in your modesty, consider the words of Emerson:

> A man should learn to detect and watch that gleam of light which flashes across the mind from within, more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. . . . Tomorrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our own opinion from another.

Student Themes

MARRIAGE AS A CAREER

In answer to the question — should a girl choose marriage or a career, I would propose that a girl should make marriage her career.

According to the biologist, the psychologist, and the theologian, a woman's main purpose in the world is motherhood. We hear much from the thinkers of the day about the heavy responsibility which rests on the mothers of the world. These mothers are primarily responsible for the kinds of individuals who will inhabit the earth in the next hundred years. Therefore should not every girl realize the importance of her share in the betterment of mankind? Realizing this she would approach marriage with the same enthusiasm she would manifest upon getting a new and interesting job. What an improvement the next generation would show if all the mothers of today had looked forward to marriage as their career and had along with their general education taken some training in the difficult art of raising their children in the most favorable home environment.

As a factor contributing toward the economic adjustment, the general acceptance by women of marriage as a career would prove helpful in providing employment for many men now denied it.

Unfortunately, however, we are far too selfish to be more than mildly interested in the betterment of mankind as a whole by any specific action on our part. So to make my proposal more appealing to the individual I must consider the relationship of marriage as a career to the fullest development of the individual.

Biologically man and woman are not complete within themselves and by uniting in marriage they promote the best and most natural physical development. Marriage offers a fertile field for the testing and strengthening of character and the broadening of personality.

The joys and sorrows of following the development and shaping the destiny of one's own child add a richness and meaning to life which is unexcelled. The most important benefit to the individual through marriage comes in the satisfaction of the individual's need for true companionship.

It is my modest opinion that any marriage may include all of these things but the girl who makes her marriage a career and concentrates her energies solely on its success would be repaid an hundredfold.

— JEAN HILL

A NEW CONCEPTION OF LIFE

We moderns overestimate our importance. Yes, we greatly overestimate it — but why?

Indeed it is true man is the most movable of animals. He can run about the continents or spend his summers at the poles. The sky is no longer his limit, nor is the bottom of the sea forbidden ground. On foot ten miles an hour was good speed. By airplane two hundred miles an hour is now a commonplace. But compared with atoms and the stars, with wandering electrons and with light, man, to be sure, is relatively at rest. He lives upon a little wizened earth and, there, upon a narrow film between the violence of fire and cold. The earth after all is a minor resident of our solar system, of which there are a good billion members. The geologist pounding rocks is inspecting a planetary architecture on which man is a moist and sticky bit of mold. On nature's scale man is a mere droplet of water that catches the sparkle of suns. He can see a good deal, but he cannot do much about such things as stellar processes or electronic motions.

From the statistics of a heavenly census taker we read that thirty-five billion stars inhabit this universe and the good part about this is that they have room within for exercise without much bumping. In fact the universe is mostly room and not matter, so that it wouldn't be false to say "that everything is mostly nothing!" And man does well to notice it at all.

On this earth life is a thin and uncertain oddity, left, as it

were, in the form of a precipitate from the interactions of the rocks, the seas, and the air, and always subject to their geological conditions. Life is a mere fragile smear of something here and there that we call protoplasm, and — it lives! The earth's temperatures — strange and wondrous fact — vary, whence this jelly came, not more than a few score degrees; the semi-fluid stuff dare neither freeze nor boil.

This thing "life" — it is a minor geological affair, but major for us — and quietly in my mind I wonder — "Should it be major?"

— Harrison Rubin